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AUTHOR OF "FLORENTINE PAINTERS OF THE RENAISSANCE,"
"THE RENAISSANCE," ETC.

G. P. PUTNAM'S SONS
NEW YORK
27 WEST TWENTY-THIRD ST.
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The Knickerbocker Press
1907

NORTH ITALIAN PAINTERS OF THE RENAISSANCE

By

BERNHARD BERENSON

AUTHOR OF "FLORENTINE PAINTERS OF THE RENAISSANCE," "VENETIAN PAINTERS," "CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE," ETC.

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PREFACE

I do not flatter myself that the appended lists of North Italian painters comprise anything like their entire works. Indeed I know of many scores that have not been included because I have not seen them, and can therefore guarantee neither their authenticity nor their presence in the places indicated. On the authority of the last edition of a well-known manual, I spent a morning looking for a picture in a remotely situated church, only to find that the church had been demolished years ago. A morning is a very precious thing, and I do not choose to be responsible for its loss to a fellow-student. On the other hand, scores of pictures that I have seen I omit, because no one knows where they may have wandered to

by tomorrow. I have, however, inserted, on the inspection of photographs, some few pictures in public places and relatively permanent private collections, without having seen the originals. But in this I have used extreme caution, for only the other day I had a sharp reminder of its need. In the excellent Braun photograph of the Czartoryski portrait of a curled and perfumed minion there seemed to be clearly recognisable the hand of Sebastiano del Piombo, in a very Raphaelesque phase, it is true, yet Sebastiano. A glance at the original sufficed to dispel the error. The work is Raphael's.

The lists will be found sprinkled with interrogation points. These do not all have the same meaning, and as the resources of typography can indicate doubt, but not the shade of doubt, the student must be left to discover for himself the various reasons for uncertainty. In the larger number of cases it means that I arrived at no satisfactory conclusion regarding the picture in question. One could have omitted it. It seemed more courageous and helpful to include it, and thereby to put the

student on what I hoped was at least the right track. Some of the interrogation points mean that a long time has passed since I have seen a picture, and that I do not know what I should think of it now, or that I do not know whether it is still to be found where I saw it.

Of course I have received much help from other writers and from friends. In the first place, from Morelli. He knew his Milanese even better than other schools. It has happened again and again that my own researches have compelled me to return to his conclusions after having departed from them. Bernardino de' Conti is a case in point. Fifteen years of tossing backward and forward over this incredibly unequal painter have brought me back to the problem as Morelli left it. To Dr. Frizzoni my indebtedness is scarcely less. I owe acknowledgment to the various books or articles of Count Malaguzzi Valeri, of Dr. W. von Seidlitz, and of Mr. Herbert Cook on Milanese art; of Count Carlo Gamba and Dr. J. P. Richter on the Veronese; of Prof. Adolfo Venturi and Dr. Corrado Ricci on the school of Ferrara-Bologna.

I am grateful for assistance in word and deed to my friends Don Guido Cagnola, Dr. Frizzoni, Cav. Luigi Cavenaghi, and Signor Aldo Noseda at Milan, and to Count A. Baudi de Vesme at Turin. Count Vesme, with a generosity of which I have never found the parallel, put at my disposal his notes and photographs concerning Defendente, which made it easy for me to see most of the pictures, and along with them the romantically picturesque villages where they are guarded. Which admonishes me to make my last confession. I have at times mentioned an unimportant picture because it is to be seen in delightful surroundings after a journey through beautiful country; and I have not always directed the pilgrim of beauty to repeat my experiences in Lombard market-towns where every sense is offended. To be obliged to linger in them between infrequent and uncertain trains is little short of imprisonment. They should be approached (if at all) in a motor car, which furnishes a ready escape; and that I was enabled to see many of them in this least disagreeable fashion is due to my dear friends

Lucien Henraux and Carlo Placci. I thank them for other trips as well, trips through Italian hill country, when all the days carried to the evening the buoyancy of morning.

B. B.

SETTIGNANO,
February, 1907.

NORTH ITALIAN PAINTERS OF THE RENAISSANCE

I.

Painting in Northern Italy had its share in the successes and failures of mediæval Italian art. It was lit up by the Byzantine glow radiating from Duccio, and quickened, as in the rest of the peninsula, by the genius of Giotto. Many an unknown shrine in the Milanese, the Veronese, and the Paduan territories retains to this day frescoes of no less interest than the average of contemporary mural decoration in Florence or Siena. But no imposing artistic personality appeared in the vast region between the Alps, the Apennines, and the sea, until, in the second half of the fourteenth century, Altichiero Altichieri of Verona began to practise his art.[1]

[1] Unfortunately the bulk of his authenticated work at home

The only considerable fragment of his which remains in his native town, the fresco in S. Anastasia, where three gentlemen of the Cavalli family are presented by their patron Saints to the Madonna, is certainly one of the few great works of art of the later years of the Trecento. The large simplicity of the design, the heraldic pageantry of the costumes, the grandeur of the Saints, the impressiveness of the Virgin, the comely faces of the angels, give their painter a place among Giotto's followers second to none in Florence itself, not even to Orcagna, whom Altichiero so unexpectedly resembles. Giotto's seed, we are tempted to think, has found here a richer soil. But enthusiasm grows somewhat cooler before the frescoes at Padua. It is true that as regards colour they have every advantage of Florentine painting during the same years: they are more gorgeous, better fused,

has perished and his share in the two cycles of frescoes at Padua is uncertain. His countryman D'Avanzi worked with him, and many futile attempts have been made to assign this bit to one and that to the other. There are slight differences of quality, no doubt, but the inspiring and guiding mind is one, and surely Altichiero's. For our present purpose, the paintings in the Santo and in the contiguous chapel of St. George may count as his.

and altogether more harmonious. In design, too, excepting always Orcagna's, no work of a contemporary Tuscan has their excellence. Yet with all their merits they are disappointing in the comparison, for nothing Tuscan great enough to have their qualities would have had their faults.

Their qualities, in so far as they have not already been pointed out in the description of the Verona fresco, consist in clearness of narration, effective massing, and fine distances. The compositions and facial types are so fresh and memorable that they left their mark upon Veronese painting as long as it remained worthy of being called an art, and supplied Padua and even Venice with some of the most admirable motives of their respective schools. Architecture is handled with the loving precision of a Canaletto, and perspective, although naive and unmathematical, is seldom wanting. The portrait heads, besides being vigorous, straightforward, and dignified, are individualised to the utmost limits permitted by form in that day, while to this gift of direct observation is added a power of rendering the thing seen, surpassed by Giotto alone.

But with these qualities Altichiero combines many faults of those later Trecento painters who never came near him in other ways. He has their exaggerated love of costume and finery, their delight in trivial detail, their preoccupation with local colour. He lacks distinction, he fails to be impressive, he misses spiritual significance. The accessories absorb him, so that the humorous trivialities which life foists upon the sublimest events, at his hands sometimes receive more tender care than the principal figures. Thus, while he masses well, he is too eager for detail not to overcrowd his compositions. Not a single one has that happy emptiness which makes you breathe more lightly and freely before the best compositions of a Giotto, a Simone Martini, or an Orcagna. Altichiero reduces the Crucifixion to something not far removed from a market scene, and the spectator is in danger of forgetting the Figure on the Cross by having his attention drawn to a dog lapping water from a ditch, a handsome matron leading a wilful child, or an old woman wiping her nose. The artist is so little heedful of the highest artistic economy

that he constantly abandons it for the passing fashions of the day. One of these fashions was a delight in contemporary costume, and Altichiero clothes his figures accordingly, bartering impressiveness for frippery; although, as if to prove that he really knew better, he scarcely ever fails to drape his protagonists, whether they be St. George, St. Lucy, or St. Catherine, with the amplitude, simplicity, and sweep of Giotto's grandest manner. Another of the fashions of the day was what might be called "local colour," an attention to some of the obvious characteristics of time and place. As nearly all sacred and much of legendary story has the Orient for a background, Altichiero misses no chance of introducing the Calmuck faces and pigtails of the most prominent Orientals of his time, the Tartar conquerors. Had the Inquisition been as meddlesome then as it became two hundred years later, the first great Veronese painter might have had to answer before its tribunal to charges as many and as well founded as were brought against the last great master of that school. Paolo Caliari, it will be

remembered, was put on trial for filling his "Feast in the House of Levi"—a much less solemn theme than that treated by Altichiero —with dwarfs, parrots, and Germans.

Altichiero's faults, I repeat, might easily be matched in Tuscany, but not in combination with his qualities. It is worth while to insist on this point, because we shall discover it to be highly characteristic of most North Italian painters. They are apt to be out of tone spiritually; they find it difficult to keep to one moral and emotional atmosphere; they are more active with their hands than with their heads. One would almost think that with the mass of them, as indeed with all Northern peoples, painting was rather a matter of reflex action than of the eliminating, transubstantiating intellect. And it goes some way to confirm the truth of this generalisation that there would be no difficulty in supposing that, had Altichiero and Paolo changed places, we should never have known the difference: in other words, that Altichiero in the sixteenth century would have been a Paolo, and Paolo in the fourteenth an Altichiero.

II.

Altichiero had scarcely ceased covering wall spaces with the pomp and circumstance of mediæval life, when his task was taken up by his better known Renaissance follower, Vittorio Pisanello. The larger part of this artist's work, in fact all his decoration of great houses and public palaces, has perished. Even now, after earnest efforts to gather together the strewn limbs of his art, only six paintings of his can be discovered: two frescoes, two sacred subjects, and two portraits. His renown as a painter has therefore been eclipsed by his fame as a medallist. And, in truth, never since the days when Greek craftsmen modelled coins for proud city states, has there been such a moulder of subtle reliefs in miniature. Yet Pisanello himself never signed his name without the addition of the word PICTOR, and it was as a painter that he received the stipends of princes and the adulation of poets.

Although he was much more modern than his master, there was nothing in his paintings to startle princes and poets, or even less distinguished persons, whose education in art con-

sisted then, no doubt, as it does now, in confirming a fondness for the kind of picture to which their eyes had grown accustomed during childhood and youth. Pisanello, although counting as one of the great geniuses of the Renaissance, by no means broke with the past. He went, it is true, as far beyond Altichiero as Altichiero had gone beyond his immediate precursors, but he betrays no essential difference of intention or spirit. Some advance was inevitable, for the hard-won position of one genius is only the starting-point of the next. Altichiero had observed the appearance of objects, Pisanello observed more closely; Altichiero could characterise and individualise, Pisanello did the same, but more subtly; Altichiero could render distances fairly well, Pisanello rendered them with even better effect. But far from betraying the clumsy struggles of innovators, he has the refinement, the daintiness of the last scion of a noble lineage. In him, art-evolution produced a painter most happily fitted to hold up an idealising mirror to a parallel product of social evolution, the sunset of Chivalry. No wonder that he was employed

along with the kindred Gentile da Fabriano by the rich and noble, and that he was chosen to continue the courtly Umbrian's tasks.

Of Pisanello's six paintings, five are distinctly court pictures, and their subjects bear witness to his interest in the courtier's mode of life. The fresco at S. Anastasia in Verona is first and foremost a knightly pageant; the little St. Hubert is the knight as huntsman: and in the other picture in the National Gallery the prominent figure is the cavalier St. George standing in gala costume beside his proud steed. His Leonello d' Este is of course a great gentleman, and the female portrait, if less commanding, is still a great lady. The only work which is not distinctly courtly in tone is an Annunciation, and the time was still far off when Michelangelo's followers so broke loose from tradition as to transform the meek Judæan maiden into a haughty princess. But even this composition is crowned by the knightly figures of St. George and St. Michael, the favourite saints of chivalry.

A further examination of his works will reveal how far he was from feeling the inspira-

tion of the real Italian Renaissance. In the S. Fermo fresco that we have just glanced at, the Virgin, with her folded hands resting on her lap, is neither in type nor pose nor silhouette obviously Italian, although nothing could be more in accordance with mediæval Italian tradition than the obeisance of the announcing Angel, with the grand sweep of his gathered wings, his streaming hair, and his long trailing robes. The Virgin's chamber, with its elaborate Gothic pendentives, its tapestries and stuffs, recalls the contemporary paintings of far-away Bruges. St. George and St. Michael hark back to Altichiero.

At S. Anastasia the fresco is on both sides of a Gothic arch, at such a height that only figures much above the ordinary size would convey their effect to a spectator on the floor. Not only are the figures themselves much too small for this purpose, but no attempt has been made to divide them into lucid groups, or to detach them clearly from their background. No thought of composition entered the artist's head, no idea of extracting the significance of a noble deed. What

arrangement there is, is due to a desire to introduce stock material, regardless of the requirements of the subject. Nothing in the part on the right (which never had any integral relation to the other part, now almost invisible) betrays that the subject is the story of St. George and the Princess of Trebizond. We see a knight getting ready to mount his horse. Between this beast, seen from the back, in order to display the master's command of foreshortening, and his squire's horse, seen for similar reasons nearly full face, stands a lady in profile, expressionless, immobile, in a dress with a long train. She is there as a stock figure of the great lady, the head being a portrait. The dogs in the foreground are not inappropriate, but the presence of a ram in an equally conspicuous position can only be explained on the ground that Pisanello yielded to an irresistible desire to show how well he could paint him. A low knoll in the middle distance half hides the stone lacework of a group of wedding-cake Gothic palaces, such as even the Venetians of that time might have hesitated to erect along their canals. From

the gate issues a procession of knights on horseback, one of whom, in profile, is manifestly a portrait, while the others are, like the architecture and the head of St. George, but Altichiero's inventions brought up to date. Over these horsemen, on a high gallows-tree, swing two rogues, and beyond rises a tall cliff, beneath the shelter of which a ship under full sail is running to shore. A piece of water bounded by a hilly coast stretches across the pointed arch over which the fresco is painted. In the foreground on the other side of the arch lies a dead dragon in the midst of a multitude of creeping things. Now almost wholly effaced, and never visible to the normal eye from the floor below, these creatures are yet painted with the exactness of a naturalist, and with the detailed care of the miniaturist. Indeed, this wonderful fresco is a miniaturist's work, executed with no thought of the spectator on the floor of the church, but as an illuminator might cover the page of a missal.

We shall find the same advanced mediæval traits in Pisanello's two works in the National Gallery, both, as it happens, little more than

miniatures in size. In the one, St. Hubert, nobly clad and mounted on a richly caparisoned hunter, in the midst of his dogs and hounds, encounters a stag, who stands still displaying between his antlers the image of our Lord on His Cross. The merry huntsman lifts his hand, but betrays no other sign of emotion : there is more appropriate expression in the eye of the stag. Around and about them spreads a marvellous scene, rocks and trees, every flower and every beast of the field, every bird of the air and stream, each and all painted with the naturalist's accuracy of observation and the miniaturist's daintiness of touch. The beauty of detail is infinite, the form and structure of each individual bird or beast being rendered only less admirably than its characteristic movements. The eye could dwell on them for ever, captivated by the artist's feeling that his one "vocation was endless imitation." If that were indeed the whole of art, this were supreme art.

The other picture in the National Gallery represents the Madonna appearing against the sun in the midst of a radiance of glory, over a darkling wood, before which stand St. George and

St. Antony Abbot. The effect, which is noble and inspiring, is produced by the extreme simplicity of the composition and by the light; but here, once more, our attention is chiefly directed to the silver armour of the knight, to the amazing detail and texture of his straw hat, and to the fierce energy of the boar and the heraldic coils of the dragon.

Pisanello's two portraits tell no different tale. No doubt both the "Leonello" of the Morelli Collection at Bergamo, and the "Este Princess" of the Louvre, are ably and adequately characterised, one as born and bred to command, and the other as the amiable maiden of high lineage; but in both panels the texture and tissue of the flowers that decorate the backgrounds were evidently of prime import to the artist.

Of intellectuality, of spiritual significance, of the greatest qualities of the illustrator, Pisanello had even less than Altichiero, but in the rendering of single objects, whether in the animal kingdom or in nature, he was perhaps not inferior to any of his own contemporaries the world over. Indeed, he painted birds as only the Japanese have painted them, and his

dogs and hounds and stags have not been surpassed by the Van Eycks themselves. Yet his place is somewhere between the late mediæval Franco-Flemish miniaturists, such as the Limburgs on the one hand and the Van Eycks on the other—much nearer to the first than to the second,—rather than with Masaccio, Uccello, or even Fra Angelico. He draws more accurately, he paints more delightfully than his Florentine contemporaries. Why then are they yet actually greater as artists, and the forerunners of a new movement, the begetters of artists as great as themselves, or even greater, while he remains essentially mediæval, a little master, and his art dies with him?

The proper answer to this question would require for its adequate development many times more space than is allotted for the whole of this small book, and would involve important problems of æsthetics as well as of history. Such a detailed answer is not to be thought of here; but I may venture to hint at it, warning the reader that my suggestions will be of little avail if he has no acquaintance with the previous volumes of this series.

III.

It is conceivable that but for the influence of Florence, and to a minor degree of the Antique, the art of such a genius as Pisanello would not have disappeared as it did without effect. As drawing, it was on a level with the Van Eycks, and as painting, but little inferior. What it lacked in intellectuality might have been, in such an age of progress as the Renaissance peculiarly was, more than made up by the next great painter. The successor of Pisanello in North Italian Painting would naturally have been a Van Eyck; or, if not a Van Eyck, then, considering the Veronese master's love of birds and beasts, his feeling for line, and the supreme daintiness of his touch, his next successor, taking up these elements, might conceivably have initiated an evolution destined to end in a Hokusai. That Mantegna bears no resemblance to Pisanello, and has no likeness to the Van Eycks and their followers, or to Hokusai and his precursors, is due to Florence and the Antique.

The art of Pisanello, like that of the early

Flemings, was too naive. In their delight in nature they were like children who, on making the first spring excursion into the neighbouring meadow and wood, pluck all the wild flowers, trap all the birds, hug all the trees, and make friends with all the gay-coloured creeping things in the grass. Everything is on the same plane of interest, and everything that can be carried off they bring home in triumph. To this pleasure in the mere appearance of things, the greatest of the early Flemings, the Van Eycks, joined, it is true, high gifts of the spirit and rare powers of characterisation. They had, as all the world knows, a technique far beyond any dreamt of in Tuscany. And yet the bulk, if not the whole, of Flemish painting, to the extent that it is not touched by Florentine influences, is important only as Imitation and Illustration. That is perhaps why, as art, it steadily declined until, only a century after Pisanello's death, it perished in its turn, leaving nothing behind it but its marvellous technique. This is all of his heritage that Rubens, the next great Fleming after the Van Eycks, took up. In every other respect

he was an Italian: and, after Michelangelo, to say Italian was practically to say Florentine.

It would be an interesting digression to speculate on what might have happened to the Low Countries if they had been situated nearer to Tuscany, and to conceive a Rubens coming, not after the Carracci, when the fight had been fought out, but like Mantegna, almost at its beginning. But our present task is to try to discover what were the elements destined to conquer Europe, which Northern art in the fifteenth century lacked and Florentine art possessed.

The trouble with Northern painting was that, with all its qualities, it was not founded upon any specifically artistic ideas. If it was more than just adequate to the illustrative purpose, then, owing no doubt to joy in its own technique, it overflowed into such rudimentarily decorative devices as gorgeous stuffs and spreading, splendidly painted draperies. It may be questioned whether there exists north of the Apennines a single picture uninspired by Florentine influence, in which the design is determined by specifically artistic motives:

that is to say, motives dictated by the demands of Form and Movement.

In previous volumes of this series I have stated or implied that the human figure must be the principal material out of which the graphic and plastic arts are constructed. Every other visible thing should be subordinated to man and submitted to his standards. The standards concerned are, however, not primarily moral and utilitarian, although ultimately in close connection with ordinary human values. Primarily they are standards of happiness, not the happiness of the figure portrayed, but of us who look on and perceive. This feeling of happiness is produced by the way the human figure is presented to us, and it must be presented in such a way that, instead of merely recognising it as meant for a human being of a given type, we shall be forced by its construction and modelling to dwell upon it, until it arouses in ourselves ideated sensations that shall make us experience the diffused sense of happiness which results upon our becoming aware of an unexpectedly intensified facilitated activity. The figures must be presented so

that all their movements are readily ideated, with none of the fatigue yet something of the glow of physical exertion. And, finally, each figure must be presented in such a relation to every other figure in the composition that it shall not diminish but increase the effect of the whole, and in such relation to the space allotted that we feel neither lost in a void nor jammed in a crowd: we must, on the contrary, have the kind of space in which our ideated sensations of breathing and moving, while increasing rather than diminishing our confidence in the earth's stability, shall almost seem to emancipate us from the tyranny of burdensome matter.

To these three ways of presenting the human figure—which are at bottom but one—I have in the last two volumes of this series given the names of "Tactile Values," "Movement," and "Space Composition." If what was said there, and what is said now, be true, it follows that it is not enough to paint naively what we see, or even what fancy evokes. As a matter of fact, we see much more with our mind than with our eye, and the naive person is the un-

suspecting dupe of a mind which is only saved from being a bundle of inflexible conventionalities by sporadic irruptions of anarchy. The larger part of human progress consists in exchanging naive conventionality for conscious law; and it is not otherwise with art. Instead of painting indiscriminately everything that appeals to him, the great artist, as if with deliberate intention, selects from among the mass of visual impressions only those elements that combine to produce a picture in which each part of the design conveys tactile values, communicates movement, and uplifts with space composition.

Not every figure is suited for conveying tactile values, not every attitude is fitted for communicating movement, and not every space is uplifting. It may even be doubted whether the requisites out of which the work of art is to be constructed exist originally in nature. The "noble" savage, who may seem to offer a fit subject for the painter, is not by any means a primeval being, but moulded through immemorial ages by the ennobling arts of the chase, of the dance and the mime, of war and oratory.

And even he, just as he stood, would seldom have lent himself to great artistic treatment.

Originally not to be found ready-made in nature, rarely met with in our own proud times, such figures had to be constructed by the artist, such attitudes discovered, such spaces invented. How he went to work with these ends in view are matters I have touched upon already in preceding volumes, too briefly, yet more fully than I shall in this place.

The credit of the achievement in modern Europe was due to Florence. There alone the task was understood in all its bearings, and there alone was found a succession of men able to take it over, one from the other, until it was completed. It is true that many, weary with cutting roads through forbidding forests, turned for repose into the first glade that offered immediate sunshine, caressing breezes, and wild fruits. But the sufficing few kept on conquering chaos all the way to their goal.

IV.

Without Florence, then, painting in Northern Italy might have differed but slightly from con-

temporary painting in the Low Countries or in Germany. But Pisanello was still living when his native town was invaded by Florentine sculptors. Although of no high order, they travelled as missionaries of the art of Donatello. The mighty innovator himself came to Padua years before Pisanello's death, and worked there for a decade. He was preceded and followed by such of his fellows as Paolo Uccello and Fra Filippo, and always accompanied by a host of his townsmen as assistants. A tide of influence like this was not to be resisted. But it might have produced only quaint or ingenuously unintelligent imitations, if at Padua there had not then existed talents greater than were allotted to most of Squarcione's pupils. Happily these years were the apprentice years of a prince in the domain of art—Andrea Mantegna.

At little more than ten years of age, Mantegna was adopted by a contractor named Squarcione. How much of a painter Squarcione was we do not know ; but we do know that he undertook designing and painting to be executed by people in his employ. He was also a dealer in antiquities, and his shop was frequented by

the distinguished people who passed through Padua, and by the Humanists teaching in the famous University. It happened to be a moment when in Italy Antiquity was a religion, nay, more, a mystical passion, causing wise men to brood over fragments of Roman statuary as if they were sacred relics, and to yearn for ecstatic union with the glorified past. To complete the spell, this glorified past happened to be the past of their own country.

Reared among fragments of ancient art, in a shop haunted by Professors — great persons in any town overshadowed by a University, and at that time regarded as hierophants of the cult of the national past, — a lad of genius could not help growing up an inspired devotee of Antiquity. A path of light spread before him, at the end of which, far away but not inaccessible, stood the city of his dreams, his longings, his desires. Throughout his whole life Imperial Rome was to Mantegna what the New Jerusalem was to the Puritan or the old Jerusalem to the Jew. To revive it in the fulness of its splendour must have seemed a task that could be achieved only by the unflagging labours of many generations,

but meanwhile it could be reconstructed in the mind's eye, and the vision recorded in a form that would be at once a prophecy, an incentive, and a goal.

Antiquity was thus to Mantegna a very different affair both from what it was to his artist contemporaries in Florence, and from what it is to us now. If ever there be a just occasion for applying the word "Romantic"—and it means, I take it, a longing for a state of things based not upon facts but upon the evocations of art and literature—then that word should be applied to Mantegna's attitude towards Antiquity. He entirely lacked our intimate and matter-of-fact acquaintance with it. He knew it visually from a small number of coins and medals, from a few statues and bas-reliefs, and from several arches and temples, mostly Roman. He knew it orally from the Paduan Humanists, who fired him with their love of the Latin poets and historians. That the first of Roman poets was a Mantuan and the first of Roman historians a Paduan, sons of his own soil, must have given no slight stimulus to his retrospective patriotism. No wonder Rome filled his

horizon and stood to him for the whole of Antiquity.

Not only was he romantic in his feeling for Italy's glorious past, but naively romantic. His visual acquaintance with it being confined to a few plastic representations, he naively forgot that Romans were creatures of flesh and blood, and he painted them as if they had never been anything but marble, never other than statuesque in pose, processional in gait, and godlike in look and gesture. Very likely, if he had been quite free to choose, he would never have touched a subject not taken from Roman history or poetry ; and in the last twenty years of his life he came near to having his way, for, thanks in no small degree to his own influence, the Romanisation of his employers had advanced to a point where they also preferred Roman themes, such themes as the "Triumph of Cæsar" the "Triumph of Scipio," or "Mucius Scævola." But no subject at any time, unless indeed it was a portrait, escaped his Romanising process. Consequently, although he was Court Painter for nearly half a century, he never reveals the fact except in the portraits of the *Camera degli*

Sposi; and although a painter of Christian mysteries, he betrays little Christian feeling.

It scarcely matters what "religious pictures" we select as examples. In all, the old men are proud, even haughty Senators, the young are handsome and soldier-like, the women stately or gracious. They walk in streets lined with temples, palaces, and triumphal arches, or in the mineral landscapes of bas-reliefs. I shall not cite such works as the frescoes in the Eremitani, which readily lent themselves to Antique treatment, but call attention to subjects which Christians find most awe-inspiring.

We are somewhat surprised at the start to discover how few subjects of this kind Mantegna seems to have treated. At a time when his brother-in-law, the young Bellini, and his fellow-pupil, Carlo Crivelli, were inspired by the echoes of S. Bernardino's revival to paint scenes and symbols of the Passion full of the deepest contrition, most tender pity and mystical devotion, Mantegna apparently remained aloof and untouched. The only *Pietà* from his earlier years holds a subordinate place in the Brera polyptych, and is not to be com-

pared as interpretation to any of Bellini's handlings of the same theme. Each of these artists happens to have in the National Gallery an "Agony in the Garden." The hush, the solemnity, the sense of infinite import conveyed by the one finds no echo in the other, with its rock-born giant kneeling in sight of Rome, in the midst of a world of flint, praying to several momentarily saddened cupids. We may love this panel too, but not for its Christian spirit.

Subjects like the Crucifixion, the Circumcision, the Ascension, which again offer rare opportunities for the expression of specifically Christian feeling, Mantegna treated as fitting occasions for the reproduction of the Antique world. The priceless Crucifixion of the Louvre is, in the first place, a study of the Roman soldier. The Ascension in the Uffizi is the apotheosis of a Roman athlete. The Circumcision on the companion panel represents the interior of a Roman temple, with its sumptuous marbles, incrustations, and gildings. Placed beside Ambrogio Lorenzetti's panel in the Florence Academy, where the same theme is handled,

it would quickly reveal the difference between a Christian and a pagan artist.

And Mantegna did not grow more Christian with years. On the contrary, he lived to deserve even better than Goethe the surname of "Old Pagan." In mid-career he painted a picture now at Copenhagen with a wailing, half-nude Christ supported on a sarcophagus by two mourning angels with wings wide-spread. If you can forget the inane expression on the Saviour's face, and the perfunctory grimaces of the angels, you will be free to enjoy a design that sweeps you from earth to heaven, but not on the pinions of Faith! Or take the mystic subject belonging to Mr. Mond which Mantegna painted when he was no longer young. Few things even in ancient art have more of the Roman and imperial air than this infant Cæsar whom Mantegna has seen fit to pose there as the infant Christ. From his later years we have such negations of Christianity as the distinctly Roman figures meant to represent Christ between Longinus and Andrew, or those in the other engraving of a sublimely pagan Entombment

again in the Middle Ages, notably in the thirteenth century at Rheims, at Capua, and by the over-famous Niccolò Pisano. On the other hand, the art of the past may be used as vintners nowadays use the ferment of a choice vintage to improve the flavour of a liquid pressed from an ordinary grape. This is the most constant use to which it has been put, and, to a limited degree, it is a profitable use. The most profitable of all, however, is neither to imitate the past nor to seek merely to be refined and ennobled by it, but to detect the secret of its commerce with nature, so that we may become equally fruitful.

While Mantegna chiefly put the art of Rome to the first of these uses, his Florentine contemporaries cared to profit by the last only. So carefully did they abstain in the serious figure arts from any direct imitation of the Antique, that we can seldom trace its influence upon Quattrocento sculpture and even less upon Quattrocento painting in Tuscany. The utmost that would appear is that these arts benefited by the cult of physical beauty exemplified in ancient marbles and by the study of

Greco-Roman proportions. Many of the Tuscan painters illustrated themes taken as directly from Latin poetry as any of Mantegna's, but they used their own visual imagery, their own forms, and their own accent. If we place Pollaiuolo's paintings of the Hercules myth, Botticelli's "Spring" and "Birth of Venus," and Signorelli's "Pan" alongside of Mantegna's "Parnassus," we shall have to acknowledge that his alone is painted, so to speak, in Latin, while the others are in pure Tuscan. Nor was there any diminution in the aloofness of Florentine sculpture and painting from any direct imitation of the Antique. Michelangelo seems more antique only because he so nearly reconquered the position of Antiquity. For the pursuit of tactile values and of movement, followed strenuously, and unhampered by the requirements of Illustration, tends to create not only the type of figure but the cast of features known as Classic.

In spite of these differences in purpose and method between Mantegna and the Florentines, the former labouring to reconstruct the world as seen by an imperial Roman, and to

reconstruct it in that Roman's visual language, the latter toiling to master form and action, and design based upon form and action, Mantegna nevertheless owed to Donatello and to Donatello's countrymen more than he owed to the Antique. He owed them the knowledge and skill that it took to differ from them and to be antique.

We have already had occasion to note that in the thirteenth century at Rheims, at Capua, at Ravello, and at Pisa, Greco-Roman sculpture had found deliberate imitators. But they were sterile, and Giovanni Pisano, the son of the ablest and most conscious of them, turned his face towards France to become all but the greatest of Gothic statuaries. In the fourteenth century the tide of Humanism began to run. Petrarch, its mightiest adept, who, it may be remembered, spent his last years worshipped like a present deity within the sound of Padua's bells, composed in Latin an epic intended at the same time to revive the memories of old Rome and to create a passionate longing for its glorious restoration. He was not indifferent to the fine arts, and he must

have used his gifts of persuasion to induce his artist friends to follow his example and to share his task. It is clear that he failed, as he was bound to fail. The painter who before Donatello ventured to imitate the ancients was in the position of Petrarch attempting to learn Greek. A Calabrian monk read Homer to him and gave him a general sense of the narrative, but could not teach him to read for himself, because the monk lacked the analytical, articulated, grammatical knowledge of the language. A modern scholar of equal genius, in Petrarch's place, would be able to master a language to which he had far less of a clue, because he is the heir to a philological training of many generations.

Before he could profit by the Antique, the artist had to have some appreciation of its artistic superiority. It was not enough that he should revere it as the achievement of a glorious past. Nor was it enough that he should admire it for its handsomer faces and more impressive poses (if indeed, as is questionable, the Gothic sculptor or painter did in fact find the faces in Greco-Roman art more handsome

and the poses more impressive than in his own). When the living traditions of a great art have been destroyed, the archaistic imitation of its products will lead no further towards creation than the naive imitation of nature. A reviving art must begin at the beginning, and endeavour to penetrate step by step into the secrets of art construction. At every step it takes it will be able to discover in the Antique an indication of how the next step is to be taken. The progress of an art which revives under these conditions will be almost as rapid as that of the individual who in a few decades learns what humanity has taken a thousand centuries to acquire. But the Antique, in order to produce this effect, must be accessible in sufficient examples of its best work, and it must encounter men of such vigorous independence that its masterpieces will not lure them into imitation.

Donatello and Brunellesco, Uccello and Masaccio may have had the independence of mind to resist the allurements of Antiquity, but they were not severely tested, for, in their earlier days, at all events, ancient works of art

were scanty and of a low order of merit. They were obliged to recover most of the secrets of art-creation for themselves. Had it been otherwise, it is possible that they would have been saved much waste, much affectation, and much bad taste. One must not dwell on the thought of all that might have happened had Donatello known Pheidian or—still more fascinating speculation!—Greek Archaic art! But as he and his countrymen had never seen the Elgin marbles, or the Æginetan or Olympian pediments, it is to their lasting glory that they at least knew better than to imitate the specimens of debased Greco-Roman sculpture which alone were accessible to them, and that they dared to be archaic for themselves.

For no art can hope to become classic that has not been archaic first. The distinction between archaistic imitation and archaic reconstruction, simple as it is, must be clearly borne in mind. An art that is merely adopting the ready-made models handed down from an earlier time is archaistic, while an art that is going through the process of learning to construct the figures and discover the attitudes

required for the presentation of tactile values and movement, is archaic. On the other hand, an art which has completed the process is classic. Thus, while Niccolò Pisano may be ranked as archaistic, Giotto and his school are classic and not archaic, as also the Van Eycks and their followers, the French sculptors of the thirteenth century, and the Chinese and Japanese artists since many centuries. Merely primitive or even savage art is not necessarily archaic. There is, for instance, little of the archaic in most Egyptian art, and as little in Aztec carvings or Alaskan totem-poles. On the contrary, a painter still among us, Degas, may boast of being archaic. And of course most Florentine artists of the fifteenth century were archaic, for they were making for a goal which none of them could hope to touch. That goal was an art compounded of nothing but specifically artistic motives.

This definition gives even more than it promised, for it clearly suggests the reason why we care so much for genuinely archaic art. It is because such art is necessarily the product of the striving for form and movement. It

may fail to realise them completely; it will by definition fail to realise them in proper combination, for then it would already be classic; it may exaggerate any one tendency to the extreme of caricature, as indeed it frequently does: but through its presentation of form, or of movement, or of both, it never fails of being life-enhancing.

The same definition further suggests the chief reasons why Quattrocento Italian art was inferior to the Greek art of more than twenty centuries earlier, and why it led to no such great results. Renaissance art, although it had no acquaintance with the best products of Antiquity, was yet not frankly enough archaic. It may in a sense be called somewhat archaistic, seeing that it never completely emancipated itself from the art of the past, its own immediate past, if not the remoter past of Rome. Thus, in the allegorical figures on his Tomb of Sixtus IV, even so advanced and original a genius as Pollaiuolo never wholly abandoned the vapid elegance of the Romance of the Rose period. There was, moreover, the further difficulty of the subject matter imposed

upon the artists from the outside, for extra-artistic reasons, a subject matter whose resistance no one could sufficiently overcome. The Greek archaic artist was more fortunate, enjoying the inestimable advantage of a free hand in the making of his own gods. Thanks to a hundred causes, the Greek artist of the pre-Pheidian time was the dictator of theologians and not their slave. The aspects and actions of his gods, being the creation of a specifically visual imagination, were necessarily perfect material for the sculptor and painter. Not so the gods of Christendom, who were fashioned by ascetics, mystics, philosophers, logicians, and priests, and not by sculptors or painters. The Greeks had the further advantage, that they could believe their gods to be present in the most strictly plastic work, while the Christians, before they could believe that their gods were as much as represented by an image, had to prove it by values current, not in the world of visual beauty but in the realms of mysticism or perhaps dogmatic theology and canon law. Small wonder that, with such convictions, Michelangelo did not equal Pheidias, or that

the precursors of the one did not dedicate themselves so entirely to pure art as the forerunners of the other.

Hampered then, as were the great Florentines, by too much reverence for the past and by the necessity they were under of representing personages and scenes which owed their origin to theology instead of to art, they were nevertheless working mainly in the right spirit, and were genuinely and hopefully archaic; and, for all his humanistic ardour, Mantegna, without the severe studies in the rendering of form and movement to which he was subjected by the tradition if not by the personal stimulus of Donatello, would never have been able to record in any adequate semblance his vision of Antiquity. He must, at an age surprisingly precocious for even that century of early maturing genius, have become as well aware of his means as of his end, for as a mere lad he absorbed all that his Florentine teachers had to give him. But although he was gifted for whatever is essential in the figure arts as perhaps were none of their pupils at home, and endowed besides with a pictorial faculty that

was unknown in Tuscany, Mantegna, in his earliest extant works, already betrays the subordination of the one and the suppression of the other. The suppression of his native impulse towards the pictorial was so complete that, but for two or three drawings, dashed off without effort, we should scarcely have suspected its existence. As for form and movement, he seems to have acquired before he was five and twenty nearly all he was destined to master. What progress he made later was brought about by mere force of momentum, for he never again gave them the first place in his thought. That place was taken by his Illustrator's purpose of reconstructing the Ancient World.

There is no need to quarrel with Mantegna for preferring pagan to Christian subject-matter. Indeed it was but his duty as an artist. We can readily sympathise with his passion for Antiquity, and love his vision of a perfected humanity, for among the many dreams of Perfection that have been dreamt, his is surely one of the healthiest and noblest. But we may well quarrel with him for the un-

critical attitude he adopted toward the Antique, and deplore its result. Even had the Antique he was acquainted with been of the best, he should have endeavoured to fathom the secret of its craft rather than to copy its shapes and attitudes. Thus, and thus only, could he have drawn clear profit from it. But the Antique that he knew was, with the rarest exceptions, of a debased kind, a product of the successive copying of many generations. In types and poses these works did, it is true, retain something of their primitive beauty, but in every other respect they were listless, lifeless, and mechanical. Englamoured and undiscriminating only as an Italian Humanist could be, Mantegna was blinded to the fact that his models were, in everything but conception, inferior to the work of his own peers and contemporaries. If he had to put the art of the past to the use of a ferment, it was certainly unfortunate that he drew from a cask broached so long ago that all its flavour had evaporated. He was saved from insipidity only by the vigour and incorruptibility of genius. Quality of touch is a gift that noth-

ing but physical decrepitude can take away, and, although he doubtless wasted much of his talent upon the monstrous effort to assimilate an execution inferior to his own, he received no fatal injury.

The effort, however, did not advance him. Perhaps but for this waste of energy, his zealous quest of line would have been crowned with far greater success. Not only did he fail of the triumphs of Botticelli, but he never quite reached the full use of contour, of functional line, stopping short in his development at the outline, at the line that circumscribes but does not mould.

Another factor of kindred origin contributed to his shortcomings with regard to line in contour. In his effort to assimilate the precise touch of his antique models, it is not surprising that, instead of waiting to evolve a canon of the human figure out of his own experience of form and movement, he attempted to adopt the one created by the Ancients. He succeeded only too well: but it could not end there. Active people cannot stand still. If not deliberately, then all the more certainly,

do they speed forward on the path they have taken. Well for them if it is a genuine highway and not a mere blind alley. In each art there are a few things, and only a few, capable of intensification; and fruitful activity consists in taking hold of at least one of these things and working upon it. There are many other things, alluring and specious, which seem to promise profitable returns for outlay. Nor are their promises brusquely falsified. It is part of their wickedness that they do seem to pay: only, like other gifts of evil spirits—so our ancestors used to believe,—like the luscious fruit that moulders to dust, or the ruby wine that changes into wind at the touch of the lip, these profits turn quickly to dross. To take another metaphor, they not only bring no interest upon reinvestment, but show a capital so diminished that a very few successive operations dwindle it away to nothing. In the figure arts it is an almost irresistible temptation to take over shapes and attitudes already evolved. By their means one seems so quickly to acquire charm, beauty, and dignity. Unfortunately shapes and attitudes are among the

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things that do not admit of intensification, but only of schematisation : and Mantegna, in the measure that he took them over from the Antique as a canon ready made, tended to reduce them, despite obvious appearances to the contrary, to mere caligraphy. For contour, being line in function, line that renders the form and gives the pulse of life, cannot be found by travelling in the opposite direction!

The facility and accomplishment which mark the first steps of decay are apt to be mistaken for symptoms of the contrary process, especially when these steps are taken by an artist in such apparent rude health as Mantegna. But other faults resulting from the imitation of the Antique may be brought home to him more easily. We have noted already how he tended to paint people as if they were made of coloured marble rather than of flesh and blood, and remarked that this may have been due to his näively thinking of the Ancients—those Ancients whose resurrection was his chief aim—as having had in real life the only aspect in which he knew them, the aspect of marbles in the round or in relief. We may

well admire and like these beings when they are endowed, as they not unfrequently are in Mantegna's earlier works, with all the splendour and grace and even tenderness of human beings, but built of a more insensible, more incorruptible material. Human qualities in such creatures have something more poignantly touching, just as the expression of tenderness is so much more appealing in a poetry like the Latin, because nothing has led one to expect it of the Roman and his hard lapidary language. We should find no fault with Mantegna on this score if, at other times, and more often, he did not betray the coarse and even vulgar inspiration of post-Augustan sculpture. But it is carrying things too far to confine one's attention so closely to men and women in marble as never to look at life—life, the only inexhaustible field for study, for experiment, for suggestion. One would be tempted to doubt whether Mantegna had ever seen with his own eyes—for I venture to believe that a man may be an artist of high, almost exalted rank, and yet never see with his own eyes—if, in his portraits in the Camera degli

Sposi and elsewhere, we did not find proof that he possessed an almost unrivalled power of direct observation. It is unfortunate that he put it aside, prodigally blinding himself to all light that was not reflected from Roman bas-reliefs.

The Roman bas-relief took greater and greater hold upon him. There he found the forms, there the substances, there the arrangement of his ideal world, and he seems to have ended by seeing not in three dimensions but in the exquisitely artificial space-relations of low relief. In his last years, casting variety of tint like a vain thing from him, he painted more and more in monochrome, ending with such stone-coloured canvases as his London "Triumph of Scipio," the Louvre "Judgment of Solomon," or the Dublin "Judith." It should be added that these final performances come dangerously near to being reproductions of Antonine bas-reliefs. But from this ignominy he was saved to some extent by his genius, and even more by the nervous silhouetting he had learned from Donatello.

Too great devotion to the Antique thus

hampered Mantegna in all his movements, checking in every direction his free development, and curbing the natural course of his genius. This, however, was so prodigious that despite the mummy-cloths he wrapped about him, he burst through them and walked more freely than most others not so self-handicapped. There is but one more addition to make to the inventory of his errors, and this relates to the subjects of which he made choice. His Florentine rivals, seldom forgetting that the real triumphs of art are reserved for those who exploit the elemental, eternal, inexhaustible resources of Form and Movement, rarely failed to seize an opportunity to compose accordingly, or to create an opportunity if one did not present itself. Botticelli, even where the subject was given him, as it doubtless was in the "Spring" and the "Birth of Venus," produced creations of so purely decorative an order that the merely illustrative material is completely consumed away. Even more is this the case with Pollaiuolo. He also loved the Antique. But note what subjects he chose to illustrate: "Combats of Gladiators" and the

"Deeds of Hercules." He selected themes which dissolve themselves without residue into values of form and movement, creating of themselves their necessary shapes, attitudes, and relations. But Mantegna, here again, was tied hand and foot. Determined to revive Antiquity, he did not sufficiently consider whether a given subject, given shapes, and given attitudes were those calculated to produce the really great work of art. The humanist in him was always killing the artist. Consequently, although he is magnificent and inspiring, he never produced a composition approaching the "Combat of Gladiators," nor a painting to rival the "Spring." His "Combat of Virtue and Vice" is choked with unconsumed illustrative material, and even his "Parnassus" fritters away one's attention on various archæological sideshows, for thus they may irreverently be called, seeing that they are artistically unrelated to the main composition of the picture.

This, in brief, is what I have to say of Mantegna, whom so much of me loves and worships. Perhaps it will help my readers to understand my view of him if they are told

that in essentials, although on a much grander scale, he seems to have been not unlike a great artist we have recently lost. Like Burne-Jones, he was archaistic rather than archaic in his intention and romantic in his attitude toward the past, and, like Burne-Jones, he substituted a schematic vision for a remarkable native gift of observation.

It is a pity that so highly gifted a genius went astray. Had Mantegna devoted all his talents to the real problems of painting as a figure art, he might, besides creating masterpieces intrinsically finer, have transmitted such a feeling for serious construction as would have uplifted all the schools of Northern Italy, and prevented Correggio from being so boneless, and Veronese so ill-articulated. As it was, he accomplished little more than to help bring about a change in visualising, and to bequeath a passion for the Antique. It was in no slight degree due to him that the region where he lived, fostered or employed the most archaising sculptors, bronze-workers, and architects of the Renaissance. But he left no direct heirs, and it was only as an Illustrator that his

influence on the art of painting perpetuated itself. His cult of Paganism prepared the way for Giorgione's "Fête Champêtre" and Titian's Bacchanals.

V.

At this point, the eighteenth-century critic, who was apt to be both shrewd and rational, would have turned his attention first to Leonardo and then to Correggio. I confess I envy the giant strides which enabled the writers of old to pass from peak to peak, unconscious of all that lay between! Any picture that interested them, they set down to some well-known master; and if the picture chanced to be of Lombard origin, it had to be a Mantegna, a Leonardo, or a Correggio. Their attributions were more frequently wrong than not, but their attitude was, in the main, right. To the objections of us latter-day connoisseurs they could have replied that Art formed no exception to the rest of their interests, which were always intellectual, and that, intellectually, there was little or nothing calling for attention in painters whose works might be easily assimilated to

those of their more famous peers. Perhaps theirs was too rationalistic and lofty an attitude, but it stands in refreshing contrast to the microscopic outlook and groping methods from which we suffer. If we could return to it, we might devote the resulting leisure to the study of Art.

The study of art, as distinct from art-fancying, and from the biography of artists, should be, in the first place, a study of the specific ideas embodied in works of art. From this point of view, there is nothing to be said about the North Italian contemporaries of Mantegna that has not already been said about him: he subsumes them all. Their purpose, when they had one, was not different from his. Most of them followed him. A few walked and some stumbled or staggered independently, but all took his road. It would be difficult to find among them a single idea—by which I mean, in the figure arts, a motive exploiting the possibilities of form and movement—which Mantegna had not used better. The student of art might well ignore these minor men, but of the small number for whom art, as art, has any meaning, few are students. The rest are fanciers or pedants, and it is to them,

and as one of them, that I shall speak of the Quattrocentists of the valley of the Po.

VI.

Among the North Italians who were young in the third quarter of the fifteenth century, there is no painter of mark who did not study at Padua or under some one fresh from her studios. At first, it seems mysterious that one town, and that by no means the largest or most convenient, should have exerted such an influence; but on closer inspection it appears that the whole country had been carefully prepared to join the new movement, for the Humanists, during three generations, had been preaching the emancipation from the canons and symbols of the Middle Ages, in favour of a return to the Antique. Northern Italy was therefore, like Tuscany, intellectually ready to take the new step, and there lacked nothing but initiative and a practical acquaintance with the means. These were furnished by Donatello at Padua, and when you add to this the emulation aroused by the successes of the adolescent Mantegna, and the

seductive advertisement supplied by the applauding Humanists, it is easy to understand why all the young and gifted flocked to Squarcione's workshop. There each acquired what his energy enabled him to graft upon his own gifts, as these had been already modified by his previous training at home under a local teacher. Thence they brought away even more than they had bargained for, since, along with an enthusiasm for Antiquity, they caught the contagion of an ardent, if sometimes short-lived, realism. When they returned home, they radiated the new knowledge, and before the greater number of them had died, the revolution was complete. Excepting in remote upland valleys, no painters remained who visualised and rendered in the old way.

Of the young men who flocked to Padua, none brought greater gifts, none drank deeper of Donatello's art, and none had a more remarkable destiny than Cosimo Tura. He founded a line of painters which flourished not only in his native town of Ferrara, but throughout the dominions of its Este lords and the adjacent country from Cremona to Bologna. It was

destined that from him should descend both Raphael and Correggio.

Yet nothing could be more opposed to the noble grace of the one, or the ecstatic sensuousness of the other, than the style of their Patriarch. His figures are of flint, as haughty and immobile as Pharaohs, or as convulsed with suppressed energy as the gnarled knots in the olive tree. Their faces are seldom lit up with tenderness, and their smiles are apt to turn into archaic grimaces. Their claw-like hands express the manner of their contact. Tura's architecture is piled up and barocque, not as architecture frequently is in painters of the earlier Renaissance, but almost as in the proud palaces built for the Medes and Persians. His landscapes are of a world which has these many ages seen no flower or green leaf, for there is no earth, no mould, no sod, only the inhospitable rock everywhere. He seldom finds place even for the dry cornel tree which other artists, trained at Padua, loved to paint.

There is a perfect harmony in all this. His rock-born men could not fitly inhabit a world less crystal-hard, and would be out of place

among architectural forms less burdensomely massive. Being of adamant, they must take such shapes as that substance will permit, of things either petrified, or contorted with the effort at articulation. And where the effort at movement produces such results, expression must freeze into grimace before it has reached its conclusion.

Where there is harmony there is necessarily purpose, and Tura's purpose is clear. It is to realise substance with almost maniac ferocity. He will have nothing in his world which will not firmly resist his conquering embrace. Nothing soft, nothing yielding, nothing vague. His world is an anvil, his perception is a hammer, and nothing must muffle the sound of the stroke. Naught more tender than flint and adamant could furnish the material for such an artist.

Tura had drunk too deeply, perhaps, of Donatello's art, and had his vision too much englamoured by Mantegna's earliest achievements. And who knows what flower-like, ghost-like medieval painting he was violently revolting from, to lead him to exaggerate so

passionately the only principle he seems to have grasped at Padua? Hokusai, in his extreme old age, used to sign himself "The Man-mad-about-Drawing," and with equal fitness, Tura, all his life, might have signed, "The Man-mad-about-Tactile-Values."

To this one principle he sacrificed the whole of a genius kindred and perhaps not inferior to Pollaiuolo's. With no conspicuous mental training and lacking, like all provincials, the intelligent criticism of serious rivals, he was never driven out of his narrow formula into a more intellectual pursuit of his art. He ranks, consequently, not with his Florentine peers, but with another product of the Paduan school, Carlo Crivelli. The one exaggerates definition as the other exaggerates precision, and like all born artists who lack adequate intellectual purpose, both ended in the grotesque.

Not so evil a fate this, when all is said and done! Next to Giotto and Masaccio, to Leonardo and Michelangelo, and their glorious company the world over, we must place the artists who, with an infinite gift for quality of

touch, never passed beyond the point of creating such designs as demand the utmost vitality in every detail. Now a design inspired by delight in nothing but life-enhancing detail is bound to turn into the grotesque, and the makers of such designs are always masters of this art, as the Japanese, for example. To them we must not give our highest esteem, but it is difficult not to love them as much as the best, for to love is to have life enhanced by the object loved.

And so Tura is much loved, for he was a great master of the grotesque, and of the heraldic grotesque, which is its finest form. His works abound not only in the unconscious, but in the deliberate grotesque. He revels in strange sea things and stranger land things. He loves symbolic beasts, and when he paints a horse, as in his "St. George and the Dragon," he gives him, as an armourer would, a proudly heraldic head.

Another reading of Tura is possible. It may be that his purpose was merely illustrative, and that he loved this arid, stony world of his, inhabited by rock-born berserkers, as others

love the desert, or glaciers, or the Arctic regions. These are inspiringly tonic to some temperaments, and, in æsthetic form, to all of us. The illustrator who communicates ideated sensations which compel us to identify ourselves with such virility, with such proud insensibility, with such energy and endurance, is an artist indeed. Which is the right interpretation of Tura is of no consequence, for in him, as in every complete artist—and Tura was complete though narrow,—Illustration and Decoration are perfectly fused.

VII.

It would take no considerable changes to make these paragraphs on Tura apply to his slightly younger townsman, Cossa. They form a double star, each so resembling the other, and of such equal magnitude, that it is not easy to keep them apart, nor to decide which revolved round the other. A prolonged acquaintance, however, reveals differences of purpose and quality, due partly to a difference in orbit. Tura veers towards Padua, while Cossa is attracted by the

more specifically pictorial influence of Piero dei Franceschi, the mighty Tuscan, who worked for a time at Ferrara.

Cossa took over Tura's world bodily, and, when possible, exaggerated it. His landscapes are as sublimely sterile as Tura's, and, to deepen the desolation, his architecture is shattered to ruins. His figures are no less convulsed with energy, and if they are less haughty, it is only because they condescend to be insolent. He took over, as well, Tura's violent realisation, but he was saved from the consequence of intensifying it to the utmost by the example of Piero's large planes and quiet surfaces. Thanks to these, he learned to broaden to a boss what in Tura would have remained a knob. To Piero again, Cossa owed his interest and consequent eminence in the treatment of diffused light; but to his own genius alone did he owe his command of movement.

His distinguishing characteristics are due to this. Where he departs in type from Tura, it is largely owing to greater mobility and more detailed articulation. Like all artists with unusual feeling for movement, he understood

functional line, and the contours of his figures gain thereby a correspondence to tactual impression as convincing as it is in Pollaiuolo or the young Botticelli. Even the insolence of most of his figures may be due to his putting them in motion, for insolence is only haughtiness in action.

To the same source may be traced his unexpected rendering of the holiday life of his time that we find in the "Schifanoia." He paints a race between slim horses and men and women runners, each with an individual movement, yet all together making a continuous pattern. They are watched with evident delight by onlookers, among them elegant court ladies, stretching their lovely necks from balconies. Line cannot be too ductile to convey action so quick and contours so delicate. No Greek bas-relief or vase can show a design more swift.

It required faculties of all but the most exalted rank to create such a figure as his "Autumn" at Berlin. She is as powerfully built, as sturdy and firm on her feet, as if she had been painted by Piero himself; but in

atmospheric effect and in expression she reminds us of Millet and Cézanne.

The artist who had such a range and such a touch might have left who knows what, had he but added intellectual purpose, and had he while still young migrated to Florence instead of to Bologna.

VIII.

Tura's and Cossa's austere vision of vehement primeval beings in a severely mineral world suffered a certain change as it passed into the eyes of their ablest follower, Ercole Roberti. While remaining, at all events in his earlier years, an artist of a high order, he was much more given to Illustration than to Decoration. He was thus keenly alive to the "literary" qualities in the works of his predecessors, and used them with full consciousness of their emotional effect. But this exact effect could, if he had but known it, only be produced by its own causes, and not by using itself as building material; for then it became a new cause, bound to have another result. The fresh product would very likely appeal

even more vividly to a poetical mood, and yet it must end in a mirage, standing for nothing.

It seldom came to this with Ercole, thanks to certain compensating qualities he possessed. Either because he lacked his masters' feeling for substance, or because they themselves were not intellectual enough to teach it, his works never produce anything like the conviction that theirs inspire. His pattern tends to be caligraphic, as it must be when composed of figures that have more volume than bulk, with limbs at times little more than silhouettes, with feet that seldom press the ground, and hands that never grasp. Before his Dresden "Betrayal" and "Procession to Calvary," if you stop to think of the substance in the figures represented, you must conclude that they consist of nothing solid, but of some subtle material out of which they were beaten, like *répoussé* work, having no backs at all, or with hollow insides. But, on the other hand, he had enough feeling for functional line to enable him, if not to communicate movement, to present action so that he succeeded in conveying a sense of things really happening.

Then, he understood almost as well as his Umbrian contemporaries, or as Millet among moderns, the solemnity of the sky-line, and the sense of profound significance it can impart to figures towering above it, as we see in his Berlin "Baptist." Moreover, in his best pictures, such as the Dresden *predelle*, the figures are so sharply silhouetted, and so frankly treated like *répoussé* work, that, far from taking them amiss, one is bewitched by their singularity. Finally, his colour has the soothing harmonies of late autumn tints.

Yet none of these qualities and faults, nor all of them together, explain the fascination of the man, which is to be looked for rather in his gifts as an Illustrator. These gifts were of the intensest type, although narrow in range. There is in the works already mentioned, in the Liverpool "Pietà," in the Richmond "Medea," and in the monochrome decorations in the Brera Altarpiece, a vehemence so passionate, an unrestraint so superhuman, that we surrender to them as we do to every noble violence, happy to identify ourselves with their more vividly realised life. If ever man had

"wrinkled lip and sneer of cold command," it is Herod in the ferocious scene in the Brera painting representing the "Massacre of the Innocents." But the treatment as a bas-relief adorning a throne takes away all possible literalness, and leaves nothing but that delight in the absence of human sensibility which we get in the Icelandic Sagas, or, better still, in the flint-hearted last lays of the Niebelungen Not.

Even as an Illustrator, Ercole recalls his masters, Tura and Cossa, as this description will have revealed. But in him the effect is deliberately aimed at, while with them it may have been but the unsolicited result of their style. Therefore, as Illustration, his work has the advantage of set purpose; yet nothing shows more clearly how small a part even the most fascinating illustration plays in art. At his best, Ercole Roberti is but a variation played by the gods on the much grander theme they had invented in Tura: and at his worst, as in his Modena "Lucretia," he is fit subject for a sermon on the text that no Illustrator, who is not also a master of form and movement, retains any excellence whatever after he has

worn out the motives he took over from some other artist who had had these essentials at his command.

IX.

If miserable decline was the lot of Ercole, who had come in contact with reality at second hand and with intellect at third hand, we may know what to expect from his pupil, Lorenzo Costa, whose contact with life and thought was only at third and fourth hand. He began with paintings, like the Bentivoglio portraits and the "Triumphs" in San Giacomo at Bologna, which differ from Ercole's later works only in increased feebleness of touch and tameness of conception. He ended with such pictures as the one in St. Andrea at Mantua, where there remains only the remote semblance of a formula that once had had a meaning. Between his earliest and his latest years, however, he had happy moments. Despite his predilection for types vividly suggesting the American red Indian, such an altarpiece as the one in San Petronio at Bologna has not only the refulgence of colour of a well-tempered mosaic, but a certain solemnity and

even dignity in the figures. But in the greater number of his works, the figures have no real existence. Usually they are heads screwed on —not always at the proper angle—to cross-poles hung about with clothes. Yet even thus, his narration is so gay, his arrangement so pleasant, his colour so clean and sweet, that one is often captivated, as, notably, by the Louvre picture representing "Isabella d'Este in the Garden of the Muses." Here, however, as in most instances where Costa pleases, it is chiefly by his landscapes, which, without being in any sense serious studies, are among the loveliest painted in his day. Their shimmering hazes, their basking rivers running silver under diffused sunshine, their clumps of fine-stemmed trees with feathery foliage, their suggestion of delicious life out of doors, make one not only forget how poor an artist Costa was, but even place him among those of whom one thinks with affection.

Naturally the masters I have mentioned are only the tallest trees in the little wood of Ferrarese art. There are many others growing under their branches, some of them clinging, like the mistletoe, to the boughs of the sturdiest

oaks. In places the trunks and branches are so tangled and intertwined that as yet many a one has not been traced down to its roots. Bianchi, for instance, if he really painted the impressive "St. John" at Bergamo and M. Dreyfus's Portraits of the Bentivoglios, would deserve a high rank in the school. But a still higher place belongs to the author of the Louvre altarpiece ascribed to him. Its severely virginal Madonna, its earnest yet sweet young warrior saint, its angels, so intent upon their music, the large simplicity of its arrangement, the quiet landscape seen through slender columns, the motionless sky, all affect one like a calm sunset, when one is subdued, as by ritual, into harmony with one's surroundings.

Before leaving, for the present, the school of Ferrara, a word will be in place about Francesco Francia and Timoteo Viti. Francia, whom meticulous finish, gracious angel faces, and quietistic feeling render popular, was, from the point of view of universal art, a painter of small importance. Trained as a goldsmith, he became a painter only in his maturity, and thus he missed the necessary education in the essentials

of the figure arts. But his feeling, before it grew exaggerated (when it anticipated his townsmen of a century later), was, in its quietism, at least as fine as Perugino's. No work by the Umbrian master is more solemnly gracious, tender, yet hushed with awe, than Francia's Munich picture of the Virgin stooping, with hands reverently crossed on her breast, to worship the Holy Child lying within the mystic rose-hedge. Perugino, without his magical command of space effects, could never have moved us thus; and even Francia owes much of his modest triumph to his landscapes. Many of us have felt their dainty loveliness, and been soothed by such silent pools—*sine labe lacus sine murmure rivos*,—such deep green banks such horizontal sky-lines as give charm to his altarpiece in S. Vitale at Bologna.

Timoteo Viti has left two pictures—the "Magdalen," at Bologna, and the "Annunciation," at Milan, which, as figure art, are perhaps as good as any of Francia's. It is not these, however, that earn him mention here. His importance is due to the fact that it was he who first taught Raphael, and that it was

through him that the boy genius inherited many of the traditions which, in however enfeebled a form, had been handed down from the grand patriarch, Tura. It need scarcely be said that, in the condition in which it reached Raphael, it was a heritage he might have done well not to take up. At all events, it would have stood him in no stead if he had not added to it the wealth of Florence.

X.

We return to Verona, this time not as to a capital of the arts, mistress of Italy between the Alps and the Apennines, but as to a provincial town, whose proud memories served only to prevent her taking the new departure at the most profitable moment and in the most fruitful way. Few of her young men seem to have frequented Padua while Donatello was there and while the revolution started by his presence was in full strength. Most of them stayed at home, sullenly waiting for its flood to sweep up to their gates.

The visit of Mantegna, in the flush of his early maturity, was a visit of conquest, and the

altarpiece which he left behind at San Zeno remained, like a triumphal arch, a constant witness to his genius. From the neighbouring Mantua, where he established his reign, he kept Verona for two generations and more, a fascinated captive at his feet.

In some ways this was unfortunate. As the Veronese painters had not known Donatello, nor been brought in contact with reality through a direct acquaintance with his sculptures, they could not understand the ultimate source of Mantegna's inspiration, and could only imitate its final results. These were by no means the inevitable outcome of Florentine ideals—which, as we recollect, were to base design on form and movement and space—but were more frequently the offspring of a desire to present his vision of the Ancient World in the accent of that world itself; and if this touch of a dead hand did not entirely paralyse his own, happily too vital and resistent, it did nevertheless succeed in relaxing his contours to a slackness more readily found in Roman bas-reliefs than in the works of his fellow-pupils, Bellini and Tura. This over-

schematised but very seductive product gave no monition to strive for understanding, but held out every incentive to imitation. Although it will be granted that the first imitations retained something of the excellence of the originals, successive copying could not fail soon to have the usual consequences, decay and death. If Veronese painting was saved from these disasters, and lived to boast of a Paolo Caliari, it had to thank the solid heritage of naive observation, colour feeling, and sound technique handed down from Altichiero and Pisanello, which, as was hinted earlier in this volume, formed part of that fund of merit held by Verona in common with the rest of Northern Europe.

XI.

The Quattrocento painters of Verona betray two fairly distinct tendencies. One of these, manifested most clearly and potently in Domenico Morone, was to admit nothing of the old spirit in adopting the new imagery and the new attitudes introduced by Mantegna. The other, headed by Liberale, was inclined to

retain the old types and such of the old ways as would make a compromise with the new vision. So tenacious was this party of ancient traditions that it succeeded in transmitting them to the Cinquecento school which resulted from the fusion of the two movements.

Domenico Morone is known to us in his last phase only. In his one important work now extant, the amusing canvas at Signor Crespi's in Milan representing the expulsion of the Buonaccolsi from Mantua by the Gonzagas, we have one of those Renaissance battles that partook more of a spirited dress-parade than of a field of carnage. Refined cavaliers on deftly groomed horses are making elegant thrusts at one another, and at times even bending over each other as if with ungentle intention. But it is clear that they will do no harm; they are only taking poses that will show to best advantage their own graceful carriage and lithe limbs and the mettle of their steeds. And charmingly indeed do they group in the midst of the broad city square, surrounded by its quaint façades, and backed by the distant mountains.

The man who ended thus must have begun as a strenuous workman, for in art, as in love, "none but the brave deserve the fair." Indeed, at San Bernardino there exist ruined frescoes which betray no preoccupation with elegance and grace, but show every sign of having been done under the stress of an ambition to master form and movement. They almost make one question whether their author had not studied in Padua. Faint echoes of his earlier struggles reach one from the works of his pupils, and further proof of a certain intellectual endeavour may be discovered in the fact that these pupils comprised the best, with the one exception of Caroto, of their generation. But Mantegna's influence upon Morone ran contrary to intimacy with reality, and swept him away towards schematisation and towards that kind of elegance which, in happy circumstances, is the first as well as the finest product of this kind of intensification.

Little remained to be accomplished by his son, Francesco, and his other followers, Girolamo dai Libri and Cavazzola. Being his imitators, they were by so much farther removed

from the source, and, lacking his relatively serious training, they could not attain his gracefully vivid action. It is to their credit that they seem to have made no futile attempts, and that they confined themselves to spreading abroad unambitious, honest, and frequently delightful imitations and recombinations of the style and motives of their master. As serious figure art, their work ranks no higher than that of the Umbrians; and if they have not the compensating space harmonies of those artists they please and tranquillise one almost as much with their poetical landscape backgrounds, and soft diffused lights. Their arrangement is as restfully simple, while their grouping is perhaps larger. Their types are frequently as quiescent and even as ecstatic, although they exhale at the same time the well-being that turns each picture of their descendant, Paolo Veronese, into a temple of health. Then they have a radiance which they shared with the Venetians only, due to the treatment of colour as substance, as the material out of which the visible world is made, not as if it were only an application on the surface of matter, as colour

was regarded elsewhere in Italy. For these reasons one may rank the school of Domenico Morone on a level with Fiorenzo di Lorenzo's, provided one first excluded Perugino and Raphael. It is excluding much, but the Umbrian remainder is almost as inferior to the Veronese average as these two are above it.

One can speak of Domenico's followers thus together, because their resemblances are so much more striking than their differences. Nevertheless, each introduced such newness as his temperament could not avoid. Francesco Morone was the severest of them, as if educated while his father was still in his more archaic and more earnest humour. Indeed, his "Crucifixion" at San Bernardino in Verona, with its cross towering gigantic over the low horizon, and its firm figures, must count among the most inspired renderings of the sublime theme. He declined from this strenuous mood, but without losing his poetical feeling, which expressed itself chiefly in skies filled with cloudlets, purpled and bronzed with transfiguring sunrise or sunset lights. He had an almost Giorgionesque gift for fusing landscape and figures into roman-

tic significance. His "Samson and Delilah" at Milan transports one to a world of sweet yearnings, of desires one would not have fulfilled, into a lyric atmosphere which tempers existence as music does.

Girolamo dai Libri was perhaps the most talented of Domenico's pupils, and certainly the most admirable in achievement. He not only had greater solidity and better action, but he attained to fuller realisation in landscape. And of landscape he was, if not a master, at least a magician. What views of grand and beautiful yet humanised nature, full of comforting and even poetical evocations, all bathed in warm tranquil light! What distances too, as in the "Madonna with Peter and Paul" of the Verona Gallery, where the three figures frame in, like an arch, harmonious expanses of flood and field, of mountain and meadow! Girolamo just failed of being a great space-composer, a greater Perugino.

Cavazzola, the youngest of the group, the least at ease in its traditions, but lacking the genius to react against them fruitfully, is, except in portraits and in landscapes, somewhat distasteful.

But at times, as in the portrait at Dresden, he attains to an almost Dürer-like intensity, while keeping to the large handling of his school. And in such a landscape as the background of his Verona "Deposition," he anticipates the quiet effects of Canaletto.

XII.

At the head of the rival group of Veronese painters stood Liberale. He was trained as a miniaturist, and it is perhaps owing to this—for traditions last on longest in the minor arts—that in his types and colour-schemes he retained through life such a close connection with the old school. But he did not escape the influence of the new art. Whether through coming in contact in Siena with Girolamo da Cremona, the most intellectual, imaginative, and accomplished of Italian miniaturists; or whether, on his return, through falling under the attraction of the grand sculptor Rizzo; or whether through having glimpses of Mantegna's and even Bellini's earlier masterpieces; or whether, as is indeed more probable, through all these in combination,

he found ample opportunity of becoming acquainted with the products of the new movement. Unfortunately he never seems to have fully comprehended its causes, and hence his inferiority. Endowed by nature with an unusual if not deep sense for form and structure, and with a certain poetical feeling as well, Liberale, had he enjoyed the education of a Florentine or even a Paduan, would not have been satisfied with the few remarkable works that were the accidental fruit of his talent, but would have learnt to exploit his gifts systematically, as the scientific miner delves for precious metals and would not have been contented, like a thoughtless barbarian, with what he had the luck to find on or near the surface. Nor would he have painted, when inspiration failed, the feeble and contemptible pictures of his prolonged old age.

His beginnings were brilliant, for he was scarcely out of his teens when he commenced those illuminations which, although inferior to Girolamo da Cremona's, are still among the finest of Italian miniatures. They always have alertness of action and extraordinary vigour of

colour, while at times they all but attain the rare heights of Imaginative Design. Few who have seen them in the Library of the Cathedral at Siena will forget the blue-bodied Boreas blowing, or the white-turbanned, Klingsor-like priest at an altar, or the vision of the Castle St. Angelo. Not long after completing them he must have painted, under the influence perhaps of Bellini and certainly of Rizzo, his most intellectual and most admirable work, the Munich *Pietà*. Despite its over-sinuous contours, betraying the miniaturist, and despite its draperies taken heedlessly from sculpture, in which art they are intelligible if not beautiful, this *Pietà* is impressive in feeling and convincing in effect. It does not occur to one to question the existence of the figures, the reality of their action, or the genuine pathos of their expression. Still under Rizzo's impulse, he painted two Sebastians, one now in Berlin and one in Milan, which are among the most comely if not the most fully realised nudes of their day, figures which, for their shortcomings as well as for their virtues, may be compared with Perugino's Sebastian in the Louvre. The Milan example has

for background one of the best presentments in existence of a Venetian canal with its sumptuous palaces and out-of-door life. Even greater delight in architecture, the beauty of its material, its relation to sky and landscape, and its decorating subservience to man—all those qualities which afterwards played so superb a part in Paolo Caliari's art—are displayed in Liberale's most charming work, his National Gallery "Dido." On the other hand, such a picture as the "Epiphany" of the Verona Cathedral, while based on Mantegna's great creation in the Uffizi, has something rustic and Tyrolese about it, as if a shepherd accustomed to yodelling were trying to sing Bach's Christmas Oratorio. And Liberale's late works prove how little he had submitted himself to the serious discipline of the figure arts, for most of them are mere rags.

XIII.

We need not linger here over such followers of Liberale as Giolfino, with his taste for ugliness occasionally relieved by a certain whimsical winsomeness, nor Torbido, who, before he was swept

away by the deluge brought down by Giulio Romano, tasted of the pure springs of Giorgione's art, and, refreshed by them, painted two or three haunting portraits, such as the wistful young man in the Doria Gallery, or the ivy-crowned youth at Padua.

The best of Liberale's pupils was Francesco Caroto, on the whole the ablest Veronese painter of his generation. A sojourn at Mantua brought him under Mantegna's personal influence, which therefore not only affected him more vitally than it had his other townsmen, but prepared him to assimilate his own style to that of the more Mantegnesque among them. In him, therefore, the two tendencies of which we spoke before, ran together and fused perfectly, while neither lost its qualities. But those qualities had never been intellectual, nor was Mantegna in his last phase the man to give Caroto the discipline he required. He lived without it, and with no ideas of his own; but, vaguely aware of their need, he was humbly eager to take over Raphael's or Titian's, and was even ready to copy other people's designs.

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eclectic; but, happily for him, the traditional conventions of his predecessors still kept firm hold on him, and even when he strayed, he never strayed from their colour sense and their honest technique. On the contrary, by remaining faithful to these, he was able to improve and even extend them, and hand them on to become that almost unrivalled instrument which Paolo Caliari perfected.

There is something winningly simple in the comeliness of Caroto's women, as in the "St. Ursula" at San Giorgio, and in the sturdiness of his men, as in the San Fermo altarpiece. In his landscape there is a haze and a distance, and, at times, a mystery suggestive of Leonardo. At his rare best, his colour has something of the harmonies subtilised almost into monochrome of the late Titian. At his best, too, his portraits, like those at Florence of the pathetic Guidobaldo of Urbino and his good Duchess, are in design among the finest and in colour among the most gorgeous of their day. Indeed, despite their weakness of structure, they still pass for Mantegna's and there are critics who think them worthy of the name of Raphael.

XIV.

Thus far we have dealt with artists whose mode of visualisation never broke through the forms created at Padua under Donatello's influence, and developed under the inspiration of the Antique by Mantegna. I have spoken in my *Central Italian Painters* of visualisation, how important a part it plays in art, how it is affected by success or failure in comprehending the specific problems of art, and how the works it produces modify and even dictate the way each one of us looks at the visible world. I need not repeat what was said there. But here, where the treatment is necessarily more historical, for the better understanding of what is to follow, I must add, in the abbreviated and almost cryptic form required by the exiguity of this small book, one or two observations that would need as many volumes for their full development with commentary and instances.

During the three centuries from about 1275 to 1575, when Italy created masterpieces deserving universal attention, two changes in

visualisation took place. At the beginning, we discover a method founded on line—first on dead line, to which debasement had reduced form, and then on ductile, and at times even functional line, which revived the attenuated forms, gave them contours, and lifted them up to the exalted beauty of the early Sienese. Under Giovanni Pisano and Giotto this linear mode of visualising began to give place to the plastic, based upon the feeling for planes and the striving for fully realised substance and solidity. Arrested by the lack of genius among the followers of these two pioneers, plastic visualising had to await the fifteenth century for its complete triumph. The victory was scarcely achieved when that great but unconscious revolutionary, Giovanni Bellini, hitherto an adept of the plastic vision, began all at once to visualise in still another mode, which, to differentiate it from the linear and the plastic, I may call the commencement of the pictorial mode. This happened because he had a revelation of the possibilities of colour. Before his day, except in a rudimentary way at Verona, colour, no matter how enchanting in its beauty, was a

mere decoration added to the real materials, which were line in the fourteenth century, and line filled with light and shade in the fifteenth. With Bellini colour began to be the material of the painter, the chief if not the sole instrument with which his effects were to be produced. Yet Bellini never dreamt of abandoning the shapes which the plastic vision had evolved; he simply rendered them henceforth with colour instead of with line and chiaroscuro; he merely gave up the plastic-linear for the plastic-pictorial.

Now, Bellini's great followers, Giorgione and Titian, were far too intellectual as artists, as well as too firmly rooted in a mighty and still recent past, to surrender, any more than their master did, the fine feeling for form, for movement, and for space engendered by the Quattrocento. They and their companions and pupils remained still within the plastic-pictorial mode of visualising, and never reached the purely pictorial—not Tintoretto, nor even Bassano. But the Veronese, who started with a certain rudimentary sense of their own for colour as material, and quickly appreciated

Bellini's revelation, had no continuous tradition of form, no steadying intellectual purpose, and they found it only too easy to drop the plastic element and to be purely pictorial.

XV.

The first purely pictorial artist in Italy was Caroto's pupil, Domenico Brusasorci—a statement, it must be understood, made historically and not at all with intent to praise. By no means all Brusasorci's works, however, show him in this light. Most of them, while pleasant and occasionally delightful, tell a tale of groping and stumbling with Caroto's baggage on his back, after Michaelangelo and Parmigianino Titian and Bonifazio. But in the altarpiece at Sant' Eufemia, in his frescoes at the Bishop's Palace, or those of even less intrinsic merit in the Ridolfi Palace at Verona, in certain decorations elsewhere in that town and at Trent, and in such portraits as the one in the Uffizi, which still passes for the likeness of Giorgione by himself, or, better still, in that of a lady, in the possession of Mr. E. P. Warren, of Lewes, we

find a way of handling contour, mass, and surface, of grouping and co-ordinating, even a dependence upon effects produced by actual brushwork, which only seem to us less modern than Tiepolo or certain famous painters of today because of their inevitable cargo of Cinquecento shapes and attitudes. Brusasorci's historical importance is therefore of the highest order, for, with this new vision resulting from the almost complete emancipation of colour from the control of plastic form and line, he designed afresh what came to hand, much as Giotto and Mantegna had done before him, leaving a mode of arrangement and lighting, as well as actual compositions, that his successors could take over with little or no change.

One may ask why, if he brought in as much newness, he is not to be considered as great as Giotto or Mantegna. The answer is simple. Newness is a very minor consideration in the world of art. In that world it is the intrinsic quality only that counts, and that quality, no matter by what materials and with what vision it is obtained, must always be Form, Movement, and Space harmonised to-

gether: and of this harmony Brusasorci was only an inferior master.

His followers, Farinati, Zelotti, and Paolo Caliari, not to speak of others like Felice, his son, and Bernardino India, illustrate the value of the new material and formulæ in a way that has been repeated perhaps millions of times since, for it is their mode of visualising, if any, that still reigns in the world of painting. That mode, in the hands of genius, serves some of the highest purposes, but it affords no assistance whatever to the mediocre. These it does not, as did the Giottesque and Quattrocento traditions, draw forth, foster, and lead, enabling them to produce their best; it arms them with instruments beyond their feeble strength to wield; it furnishes them no guidance, and encourages them to seek for originality when they are only capable of anarchy.

Farinati, despite much excellent work done after the pattern of Brusasorci, ended miserably, while Paolo, adding but little to Brusasorci's patterns—so little that today many a design of the master's is counted as the pupil's work,—lifted them by the force of genius into

that Palace of Art where there are but few mansions, not all equal, but all great. I have spoken in my *Venetian Painters* of Paolo's career, and here I can but refer to him briefly and in connection with his precursors. In a sense, although he holds the relation to Brusasorci that Giotto held to Cimabue or Mantegna to Squarcione,he is not one of the very greatest, artists. The lack of intellectual tradition in the school that produced him prevented his raising himself to the rarest peak of all. But taken as a whole, he was as much the greatest master of the pictorial vision as Michelangelo was of the plastic, and it may be doubted whether, as a mere painter, Paul Veronese has ever been surpassed.

XVI.

We must turn back a century and more to the beginnings of the Renaissance in Milan and its dependencies. The art of painting must have had every material encouragement in a country so flourishing, abounding in opulent towns, not wanting in luxurious country gentry,

and ruled by splendour-loving princes. There seem to have been painters enough and to spare, as we may infer from such facts as Giovanni da Milano's activity in Florence and Leonardo da Bisuccio's frescoes in San Giovanni à Carbonaro at Naples. But the life of art must depend upon causes other than those merely economic and political, or it would not have to be said that Milan and all her lands never produced a painter even approaching the first rank. She lacked genius, and was therefore always a dependency in matters æsthetic. In the fourteenth century her painters were provincial Giottesques; in the earlier decades of the next century they were humble, somewhat quaint followers of Pisanello; and the chronicle of Milanese painting for the remainder of that century and the first half of the Cinquecento would be brief indeed if we withdrew the names of Foppa, Bramante, and Leonardo. Foppa was a Brescian, trained in Padua; Leonardo was a Florentine, and so, in education, was Bramante. That there was a school of painting in Milan during all these years is as undeniable as that there was one during the same period in Rome; but

it was scarcely more indigenous in the one place than in the other.

The most important work of the early Milanese Quattrocento still extant is the compendious cycle of frescoes in the Monza Cathedral, recounting the life of Queen Theodolinda. It is clear that they owe their inspiration to Pisanello, and it is interesting to observe how their authors have left out the modelling, relaxed the line, and added to the prettiness, particularly of the faces. One is almost tempted to accuse them of deliberate purpose in making away with all that might interfere with prettiness.

What is true of these Monza frescoes holds true for the entire school of Milan. Prettiness, with its overtones of gentleness and sweetness, formed, as it were, the primordial substance of Milanese painting. Like an infinite ocean of soap-bubbles, it covered even the most salient figures with a formless iridescence, while less resisting shapes were dissolved into it as if they were dewdrops upon the shining sea.

If we stop to consider the nature and origin

of prettiness, we shall soon understand why it is a source at once of inferiority and of popularity in art. Prettiness is all that remains of beauty when the permanent causes of the sensation are removed. Beauty is the quality we ascribe to things visible, when we realise that they are life-enhancing. In the figure arts that quality is the offspring of a perfect harmony between tactile values (or form) and movement. It finds embodiment in such shapes, attitudes, and compositions as enable the artist, with the vision he commands, to convey his effect. By themselves, these shapes, attitudes, and compositions are mere skins and, like skins, when removed from the bodies which grew them, they quickly wither, shrivel, and fall to dust.

The painter who lacks the capacity for tactile values and movement, in other words, the painter who has no creative talent, is reduced to imitating those who have; for in art all shapes, all attitudes, all arrangements are in origin the outcome of the life-communicating power. Such an artist's imitation will necessarily be without form and void, for could he

produce the effect of inner substance and vitality, he need not have imitated; it will have the skin of beauty without the life. Yet just as the human face at the moment when death robs it of the inspiring force and sustaining will, may, for an instant, wear its loveliest expression, so art, when smoothed out and simplified by the subtraction of vital modelling, and relaxed by the withdrawal of movement, becomes at that moment most seductive and alluring. The warmth of vitality, the life of life, that created it has not completely left it, while all that overwhelmed one, all that was as a Burning Bush, has given way to something quite within one's grasp, almost at one's mercy.

This is the moment in the decline of art when it necessarily produces prettiness (hence, by the way, the attractiveness of the first-fruits of a decline); and prettiness, being what it is, is, for the reasons already given, necessarily inferior. It is at the same time popular, because it is intelligible, even to the point of flattery.

It follows from what has been said, that prettiness can only appear when a given art

movement has reached its climax, when full-blown beauty has been attained, and so consciously enjoyed as to tempt imitation of the apparent cause, the mere design or pattern. Prettiness is not easily generated by archaic art, because, while art is in that condition, it is so obviously striving for the realisation of form and movement that no imitation can fail to show signs of the same zeal, and therefore to partake, in no matter how feeble a degree, of its excellence. Archaic art, when aped, will result in crudity, in quaintness, in childish absurdities, but not in prettiness. When this does appear in the midst of archaic art, it may safely be considered as a survival from the last phase of finished art, as the Gothic prettiness which occasionally shows its bewitching face in the midst of all the stern endeavour of the Quattrocento.

It has been necessary to say these few words about prettiness, because the struggles it engaged in with real art take up so much of the history of painting at Milan, although more, of course, in its later than in its earlier phase.

XVII.

Quattrocento painting in Milan, as we know it at least, owed its existence to Vincenzo Foppa. Although in composition and landscape he occasionally shows traces of Pisanellesque training, he got his serious education at Padua along with the Bellini, Mantegna, and Tura. His achievement, as represented by works that have come down to us, is less in quantity and probably also in quality than that of his fellows. Yet it may be questioned whether, putting Mantegna to one side, Foppa's native talents were inferior to Tura's or even to the Bellini's. Had these artists suffered his exile from all sources of inspiration, had they during their more plastic period been completely deprived of stimulating rivalry, they might have stopped where he did, or even sooner,—as befell Tura, in spite of his later start and his close vicinity to Padua and Venice. That Foppa's arrested development was not due to natural torpor but to the lack of incentive, may be justly inferred from the perspective and the light and space in his National Gallery "Epiphany," which tell us that, although he was then

over fifty, he was quick to learn of Bramante.

It is even possible to imagine in what direction he might have developed under favouring circumstances. He reveals, in his treatment of figures and landscape, a powerful grasp of inner substance, but, excepting in architecture when painted under Bramante's influence, a singular indifference to the precise and sharp definition of surface. As perhaps no other master of his time, he tends to soften the impact between surface and atmosphere, and his feeling for colour is in accord, for he prefers silvery, almost shimmering effects, bordering on monochrome, to the variegated tints esteemed by the adepts of utmost definition. These few words will suffice to show that Foppa's instincts were not with Mantegna or Tura, but with Giovanni Bellini. Under as favourable a start the Brescian might have attained to pictorial vision as early as the Venetian, or even earlier, for he never, like Bellini, passed through an initial phase of intense precision of outline.

What he did attain, if much less, is still considerable. With his profound sense of interior

substance he could not help having a grandeur of form at times recalling Piero dei Franceschi; and though he lacks the poetry of space and shuns rather than courts action, his compositions are among the most impressive of his century. He is never without merit. Even his action, as we must grant while looking at his two "St. Sebastians" at Milan, is that of a master, and in a work like his Berlin "Deposition," of a great master. In what other treatment of this subject do we find such anticipations of Michelangelo's noblest style? Then his conceptions, like Bellini's, have a smile of tenderness in their severity. Nothing is so near in spirit to the Venetian's Madonnas as some of Foppa's—for example, the one belonging to Prince Trivulzio. His colour schemes, with their pervasive silvery greys and subdued greens, are the perfect vehicle for all that he attempts to convey. In Northern Italy he ranks, indeed, after Mantegna and the Bellini alone, and his influence was scarcely less, for no nook or cranny between Brescia, the Gulf of Genoa, and the crest of the Mt. Cenis escaped it.

XVIII.

We cannot linger over Butinone and Zenale, the first and elder of whom seldom rises above the quaintness and whimsicality of that attractive little imitator of Donatello and Mantegna, Gregorio Schiavone; while the younger was sufficiently skilful to be able to graft certain minor Leonardesque fruits upon the rugged Foppesque trunk. Together they painted a polyptych which still lights up with splendour the sordid market town of Treviglio, where both were born. It is, in the main, an offspring of Foppa's art, but less serious, more pleasing, and, above all, more gorgeous.

The most remarkable of Foppa's followers was Ambrogio Borgognone—one is tempted to say the most remarkable native painter of the whole Milanese land. It is true that his range is limited, seldom carrying him beyond the horizon of his master, and it is also true that he is not conspicuous for peculiar excellence in form or movement or space composition. Nor is he altogether free from the feebleness of the imitator, and from the prettiness which, in his later years, was deluging his

country. But he has left us one of the most restrained, most profound, and most refined expressions in art of genuine piety. Were Christian piety the real source of the pleasure that religious people take in painting, they would greatly prefer Borgognone to their actual favourites, Fra Angelico, or Francia, or Perugino. But they are attracted consciously by the sweetness of type in all these masters, and unconsciously by the charm of line and colour in Angelico, the cool, green meadows of Francia, and the space harmonies of Perugino. The Milanese is not so appealing on any of these grounds; nevertheless, besides being a rare and noble Illustrator, he was all but a great painter.

As a painter, he came perhaps as near as was possible for a man firmly fixed in habits of plastic visualising to being a Renaissance Whistler. He had Whistler's passion for harmonies of tone, and synthetised, abbreviated, symbolised drawing. Such drawing could scarcely assert itself against the plastic sturdiness of his figures in altarpieces, nor yet (although somewhat more) when he was put-

ting in a set landscape; but in the glimpses he gives of city streets, of stretches of canal, of rural bits, and at times in quite small figures, his taste was more free to follow its bent. He then reminds one, as no other Italian, of the exquisite American. At Nantes there is an ideal harmony in grey, blue, and black that the modern artist could not easily have surpassed.

XIX.

With Borgognone, the Foppesque tradition in the Milanese disappeared. But, long before his death, it had put forth in Brescia, its founder's native town, a branch destined to extend it to its utmost limits, and to carry it over into the new horizons of pictorial vision, for which, from the first, it seemed so well adapted. Here, for the present, we must leave it, until we complete our tale of Milanese painting.

We turn back to the beginning of the last quarter of the fifteenth century, when Foppa's style had not yet completely conquered the field. At that moment it received reinforcement from Bramante, who came to stay for

many years in Milan. It may be questioned whether his influence upon Lombard architecture was wholly beneficent, seeing that his own forms were already so far advanced as to invite imitation and prettiness rather than solid comprehension, and thus acted there like a dissolvent, as Leonardo's art did to a much greater degree in his own domain of painting. Yet it is certain that in that domain too Bramante, though playing much less of a part, had an influence very significant and almost wholly for good. It could not be otherwise, for Foppa's problems were still his problems, while he brought to bear upon them one of the most soaring intellects of the age, developed under some of its most advanced and severest teaching.

As a figure artist we must rather infer him from certain Central Italian elements in the pictures of his followers than actually know him in his own works. Although he practised sculpture, painting, and even engraving, it seems clear that it was generally in subordination to architecture, if not actually dictated by it. Yet the few paintings that remain reveal

a decorator in the most serious sense of the word, with heroic types, statuesque in pose, grand in form, and magnificent in movement, closely allied in spirit and pattern to those of Piero dei Franceschi and his pupils, Melozzo, Signorelli, and "Bartolommeo della Gatta." Bramante must, however, have painted relatively little, or his influence on this art would be much more perceptible than it is. Although it doubtless extended to Zenale and others, its main channel was Bramantino. Through him it spread in due measure over the later stretches of Milanese painting, fecundating perhaps the best elements in the art of Luini and Gaudenzio.

But as we might expect from one following close upon the footsteps of a master whose chief interest was another craft, Bramantino, in spite of such excellent attempts at serious treatment of form as are seen in General del Mayno's "Christ," soon sank to a formlessness meticulously devoid of substance, and a flimsiness the contemptible effects of which it takes all his fascination to dispel. Fascinating, however, he is. In the first place, he inherited

from his artistic forebears something of the poetic madness of the Umbro-Tuscans which all his native Milanese instincts for prettiness could not squander and bring to naught. At times he is positively captivating, as in the Brera fresco of the "Madonna and Angels," or the Locarno "Flight into Egypt." His types retain something of Melozzo's grandeur, while anticipating much of Parmigianino's or Rosso's sensitiveness. Then, as Bramante's pupil, he had an exquisite feeling for architectural profiles, so that in truth many of his pictures would lose nothing except the massing of the general arrangement if the figures were absent. His practice of lighting as much as possible from below, and his fondness for poetical contrasts of light and shade, complete the impression of a style that is seductive for all its frequent intrinsic inferiority. If we seek for a groundwork of serious figure art in such works as Lady Layard's "Adoration of the Magi," or the already mentioned "Flight," we meet with disappointment; but they have something irresistibly winning—like the airs in Berlioz's *Enfance du Christ*.

XX.

The rest of Renaissance painting in the Milanese is grouped around the artist who so determined its character and shaped its course that it has ever since been known as his school —the school of Leonardo da Vinci—while its finest products have commonly passed for his own.

When towards 1485 that most gifted of Florentines settled in Milan, he was little over thirty; and, although he had behind him his "Epiphany," the least quaint and most intellectual design produced in the Christian world up to that date, although he had already passed out of the region Mantegna held as his demesne and beyond the tasks its dwellers had set themselves, he had not yet reached his full growth. He still clung to many of the mere *impedimenta* handed on to him by Verrocchio; he still had to find his way to perfect freedom. It will scarcely be maintained that the road thither lay through the streets of Milan, and it may be questioned whether Leonardo would have found it at all if he had not returned to Florence. One even wonders whether, if he had never left

his own city, he would not have attained to a much greater emancipation of his real self, and attained it much sooner; and one may well deplore that he was so long exiled from the focus of the arts, to its loss, to his own loss, and to the loss of beauty for ever. Imagine what might have been if he had had for pupils, or at least for followers, Michelangelo and Andrea del Sarto, instead of Ambrogio da Predis and Boltraffio! But he passed his best years in Lombardy, perhaps not unaffected by the pervasive passion for prettiness. Even a Leonardo was scarcely the better for having to paint the court beauties of that subtle sensualist, Ludovico il Moro. As the reward for everything is more of the same thing, these clients probably increased their demands with every revelation the mighty genius condescended to make of charms hitherto perceived passionately but vaguely. Leonardo was thus, despite himself, an accomplice in chief in the conspiracy for prettiness; for if his sovereign art could illumine with beauty even the prettiest woman, this was quite beyond the reach of ordinary men, his scholars. Considerations of this kind may perhaps account for Leonardo's

almost too great attention to the head, and for his carrying facial expression perilously close to the brink of the endurable: they may also account for the fact that never, during all his long residence in Milan, did he find a full opportunity for exercising his highest gift, his mastery over movement.

If Leonardo was not the better for Milan, it may be maintained that neither was Milan the better for Leonardo. In the face of the productions of Predis, Boltraffio, Cesare da Sesto, Gianpietrino, Solario, Oggiono, Luini, Sodoma, and others, it may sound paradoxical to doubt that Leonardo's long abode was clear gain for the school. But most of these productions are really of small intrinsic value. The only serious interest attached to them is that they record ideas of the master's; their chief attraction is that they record these ideas in terms so easy to grasp and remember that, like mnemonic jingles, they flatter the most commonplace minds. Take away Leonardo's share in these compositions, and you have taken away nearly all that gave them worth. We are grateful to these Lombards for preserving designs of the Florentine

only as we are to disciples who have preserved sayings of Sages too absorbed or too indifferent to record them with their own hands. It is possible, however, that these Milanese painters, if left to their natural development, would have been capable of an utterance of their own not altogether without import. Perhaps if the great Etrurian lord had not reduced them to slave amanuenses, these secondary artists, stimulated by germane Venetian influences, would have developed out of Foppa's tradition a school of painting like the Brescian, but of wider range and longer breath; and it is not inconceivable that it would have culminated in an artist more like Veronese than like Luini.

Notoriously enslaving are minds more developed and ideas more advanced than one's own. The only conditions upon which they may do us good, forming better habits and teaching better methods, are patient submission and well-nigh endless imitation. But while we remain in this probationary stage, to the extent that we succeed in becoming copies of some one else, we are more interesting morally than æsthetically. Nor is it otherwise in the arts.

The temporary effect of contact between the man who has solved most of the problems of his profession and the one who has solved only a few, is to make the latter throw up his problems altogether and abandon himself to imitating what he can—the obvious. In the domain of the figure arts, the obvious appears as shape, as silhouette, as smile. These are copied to the best of the imitator's ability, until the day when he understands just what, in terms of art, they mean: and that day frequently fails to dawn.

XXI.

Leonardo's first effect on Milan was slight. Except in the most superficial way, it was felt solely by his few assistants and pupils. It may have been that he painted only for the Court and its connections, and remained almost unknown to others; or that the local craftsmen were not ready to value his merits. For his first stay of fifteen years or more, if he had never come back, would have left relatively faint traces. It was only upon his return after a long absence that he exerted his prodigious,

perchance disastrous influence. There had been time for the enthusiasm of his rare adherents, backed up by reports of his instantaneous triumph in Florence, to draw the attention of their companions to his greatness, and to bring all the young to his feet.

Leonardo's earlier followers at Milan were not only fewer in numbers than his later ones, but less enslaved. They had known other masters, and had already formed habits that were hard to get over. Furthermore, he himself was still seeking, and although he was so close to perfection, he had not yet attained it. There was thus no finished product to entice them. If they imitated him at all, they had also to imitate something of his endeavour, and their work was necessarily the more vital for it. He was, for instance, constantly striving for that subtler and subtler intensification of modelling by means of light and shade which he finally attained in his "Mona Lisa"; and some serious reflection of this striving is found occasionally in Predis and Boltraffio, but almost never in the younger generation, despite their showy high finish. It was no doubt due to this

more intimate acquaintance with Leonardo's methods that Predis was able to execute a copy like his National Gallery "Virgin of the Rocks," so much closer to the original than any copies of the "Last Supper" made by the more glib imitators of the younger generation.

But even these early followers, who have left us so many straightforward, dignified portraits of men, also fell into mere prettiness when they attempted to follow the master in the portrayal of charming women and peach-faced boys. Predis, the painter of the Poldi profile of Francesco Brivio, all mind and character, could sink to the gypsy prettiness of the "Girl with Cherries" in New York; and Boltraffio, from the sturdiness of the male bust in Dr. Frizzoni's collection at Milan, to the sugariness of the women's heads in the choir of St. Maurizio, or of effeminate lads like his youthful Saviours and St. Sebastians. Even Madonnas, probably executed on the designs of the master, and replete with his fascination, like those of the Poldi and National Gallery, Boltraffio contrives to spoil with sugar and perfume. It was unavoidable: for Leonardo's heads of women and

children had a tendency to sweetness which was kept down by the exercise of his sovereign power over form, but which was bound to assert itself directly that power was lacking.

It was much worse with those pupils who came under Leonardo when, returning to Milan, too busy to teach them in earnest, employing them as executants rather than scholars, he had completely perfected his art, and created types as incapable of further intensification as are his "Mona Lisa" and the heads in his "Madonna with St. Anne." Every attempt to reproduce them was bound, except in the hands of another Leonardo, to end in mere prettiness. And this perhaps wholly accidental result was unhappily only too welcome: once revealed it was bound to increase. By its own momentum, as it were, it would tend to greater and greater sweetness. It would absorb all interest, and end in sickliness, affectation, or sheer vulgarity, as so frequently it did in Gianpietrino, Cesare da Sesto, and Sodoma.

We Europeans, even when not aware of it, hold to our own individuality, and can never be content with merely copying our masters,

however great they may be. Accordingly, when once the form has dropped out of a beautiful and significant face, how will the secondary artist assert his own individuality if not by making the face prettier and more expressive than the one he is imitating? Not only is there no other course, but this one is popular and remunerative. Yet that way lies Avernus, from which, proverbially, the return is not easy.

But why, one may ask, are prettiness and expression not sources of artistic enjoyment? The answer is that mere prettiness appeals, not to those ideated sensations which are art's real province, but directly to the head, to the heart, and to less noble parts of us; and appeals as actuality, not as art. The admirers of a pretty woman in a picture regard her with Stendhal's eyes as the promise of the same face in real life—it cannot be otherwise, since living prettiness is so overwhelmingly attractive. Prettiness is thus little more than a pictograph, and is scarcely an art quality at all, seeing that the figure arts have for their materials the only elements that in vision can cause di-

rect life enhancement—form, movement, space, and colour—and of these prettiness is practically independent.

Expression is the twin sister of prettiness. Of course I do not refer to the unconscious mirroring in the face of the entire body's action. That is permissible, and may have independent quality as Illustration, although the greater the art the more careful is it not to let this quality get out of hand. But I mean the expression which in actual life we connect with the emotions, and which is reproduced for the value it has there. In art it can have little or no intrinsic merit, for all such merit accrues from tactile values and from action and their harmonies, while the muscles concerned with the subtle facial transformations required for emotional expression have little if any systemic effect upon us, and the ideation of their play can have but the faintest direct life-communicating power.

Besides these specifically artistic reasons, there is at least one other, of a more general but important order, against emotional expression in art. It is this. Directly expression

surpasses its visible cause—the action manifested by the figures—we are inevitably led to seek for the cause of it in sources beyond and outside the work of art. The æsthetic moment—that too brief but most exquisite ecstacy when we and the work of art are one—is prevented from arriving; for the object of vision, instead of absorbing our entire attention as if it were a complete universe, and permitting us to enjoy the feeling of oneness with it, drives us back on curiosity and afield for information, setting up within us a host of mental activities hostile to the pure enjoyment of art.

And if all this be true of figures and whole compositions, it is much more true of single heads. In the best art the head alone is but a limited vehicle for expression, and great art has always been perfectly aware of these limitations, making a point, it would seem, of giving the face, when presented alone, its most permanent aspect. But such treatment requires genius on the part of the producer, and natural as well as cultivated appreciation on the part of his public. The ordinary craftsman must exercise such functions as he has,

and, standing at the level of the masses, he produces what they crave for, pictures that communicate information and promises, instead of life and beatitude.

XXII.

Enough perhaps has been said to justify my want of enthusiasm for such bewitching Leonardesque heads as the "Belle Colombine" of St. Petersburg, and the "Lady with the Weasel" at Cracow, and to prepare the reader for my estimate of Luini, Sodoma, Gaudenzio Ferrari, and Andrea Solario.

Luini is always gentle, sweet, and attractive. It would be easy to form out of his works a gallery of fair women, charming women, healthy yet not buxom, and all lovely, all flattering our deepest male instincts by their seeming appeal for support. In his earlier years, under the inspiration of the fancy-laden Bramantino, he tells a biblical or mythological tale with freshness and pleasing reticence. As a mere painter, too, he has, particularly in his earlier frescoes, warm harmonies of colour and a careful finish that is sometimes not too high.

But he is the least intellectual of famous

painters, and, for that reason, no doubt, the most boring. How tired one gets of the same ivory cheek, the same sweet smile, the same graceful shape, the same uneventfulness. Nothing ever happens! There is no movement; no hand grasps, no foot stands, no figure offers resistance. No more energy passes from one atom to another than from grain to grain in a rope of sand.

Luini could never have been even dimly aware that design, if it is to rise above mere orderly representation, must be based on the possibilities of form, movement, and space. Such serious problems seem, as I have said, to have had slight interest for any of Leonardo's pupils, either because the pictures the master executed at Milan offered insufficient examples, or because the scholars lacked the intelligence to comprehend them. Certainly Marco d'Oggiono's attempts encourage the conclusion that the others did well to abstain. But the subtlety of Leonardo's modelling, at least, Luini could not resist; and as he had little substance to refine upon, he ended with such chromolithographic finish as, to name one instance out of

many, in the National Gallery "Christ among the Doctors." His indeed was the skill to paint the lily and adorn the rose, but in serious art he was helpless. Consider the vast anarchy of his world-renowned Lugano "Crucifixion"; every attempt at real expression ends in caricature. His frescoes at Saronno are like Perugino's late works, without their all-compensating space effects.

Sodoma, the most gifted of Leonardo's followers, is not a great artist, but at his best he half persuades us that, with severe intellectual training, he might have been one. It is possible that he lacked only education and character to become another Raphael. He obviously had as keen a sense of beauty, and he was as ready to appreciate and to attempt to appropriate the highest achievement of others—provided it was not too intellectual. But he had neither the initial training nor the steady application to master the fundamental problems, and it is significant that while he was for years in Rome and imitated Raphael, there is no trace in his numerous paintings of any acquaintance with Michelangelo.

The bulk of his work is lamentable. No form, no serious movement, and, finally, not even lovely faces or pleasant colour; and of his connection with Leonardo no sign, unless the slap-dash, unfunctional light and shade be a distorted consequence of the great master's purposeful chiaroscuro.

Gaudenzio seems to have been less than his fellows under the direct influence of Leonardo or his works. He was by temperament an energetic mountaineer, with a certain coarse strength and forcefulness. His earliest paintings, the Scenes from the Passion at Varallo, are provincial but pretty miniatures on a large scale. Prettiness gained on him at Milan, but never quite conquered a certain crude sense for reality, which, when it reasserted itself, permitted him to produce works with a curious breath of Rubens about them, like his frescoes at Vercelli.

Solario was by training almost as much a Venetian as a Leonardesque Milanese. His magnificent National Gallery "Portrait of a Senator" recalls Antonello, Alvise Vivarini, and Gentile Bellini; and even his Louvre

"Cardinal d'Amboise" is more Venetian than Milanese. But the bulk of his work is only too obviously Lombard. Yet, for all his high porcelain finish, for all his prettiness, for all his too long sustained smile, he is neither so lifeless nor so stereotyped as Luini. It is harder to forget a youthful delight in his Louvre "Vierge au Coussin Vert" than to renounce almost any other early enthusiasm for paintings of this school. How they enhanced one's dream of fair women, all these painters so distasteful now; how they guided desire and flattered hope! Youth still looks at them with the same eyes, and from their Elysian seats they smile down upon me with the words: "It is for the Young that we worked—what do you here?"

XXIII.

Before turning east to Brescia, where, as I have already said, Foppa's tradition found its final development, we must glance for an instant westwards. It has been remarked before that this master's influence made itself felt to the shores of the Mediterranean, and to the

crests of the Mt. Cenis. But as it passed over Piedmont, it encountered the last waves of Franco-Flemish tradition, and drove them back, not, however, without losing part of its own Italian character and itself acquiring something of the Northern. To the historian, this encounter and mingling of art forms, and all that it implies in the state of mind of the artist, should constitute an important and even delightful field of study. But we must content ourselves with a word regarding the completest product of this movement, Defendente Ferrari.

Were we to treat him as a serious artist, the fourth rank might be too high for him, for he has none of the qualities essential to the figure arts. But he disarms criticism by naively abandoning all claims to them, and he even inveigles us, for the twinkling of an eye, into disregarding their existence. He gives us pleasant flat patterns with pleasant flat colour, put on like enamel or lacquer, sometimes with jewel-like brilliance. Into these bright arabesques he weaves the outlines of pious, quasi-Flemish Madonnas, and oc-

casionally the clean-cut profile of a donor—one of those profiles that even the humblest Lombards struck off so well. I recollect a grand triptych, gorgeous in gilt, with a Gothic canopy daintily carved, and in the midst the Blessed Virgin, the silhouette of a tender Flemish Madonna, with the Child caressingly held in her arms, as she floats in space with the crescent moon at her feet; and I confess that the memory of this picture fills me with a greater desire to revisit it than do many far more ambitious and even more admirable works. Defendente, living, like Crivelli, out of the current of ideas, developed like that enchanting Venetian, although on the most modest lines, the purely decorative side of his art. In truth, painting is a term that covers many independent arts; and this little Piedmontese master practised one of them. Its relation to the great art is not unlike that of monumental brass to sculpture: and we prefer a good brass to a poor piece of sculpture.

XXIV.

Foppa's real successors, those who carried to their logical conclusion his tendency to greyish

silvery harmonies of colour and a plastic-pictorial vision, were his own countrymen, the Brescians. We shall not delay over Civerchio and Ferramola, for the one is too shadowy and the other too insignificant a figure, but hasten on to their pupils, Romanino and Moretto. In spite of their faults—and they are many—it is a pleasure to turn from the later Milanese, with their mere surface colour and their merely plastic light and shade, to these Brescians, less talented, perhaps, but left free to unfold their own character under the genial influences of Venice. While speaking of Foppa, we noted how much he had in common with Bellini; we observed the same feeling for interior substance, and the same inclination to let this substance melt gradually, as it were, into the circumambient atmosphere, losing nothing of its own consistency, yet not ending abruptly as if imprisoned within a razor-edged outline. His followers were naturally ready to understand all the advances made on that road by Giambellino, and perfected by his pupils, Giorgione and Titian. Consequently, in a sense, Moretto, Romanino, and their companions, whom political and social conditions submitted to the domina-

tion of Venice, were all but Venetians in their art. What distinguished them from the islanders was, in the first place, the Foppesque heritage of grey, silvery, rather sombre tone, and then that inferiority in draughtsmanship and that want of intellectual purpose which must always be expected from dependents and provincials, and which resulted in great inequality of output. On the other hand, they were not behind the best Venetians in a command over the imaginative moods, particularly of the solemn yet reconciling and even inspiring kind, produced by the play of light and colour. It is this, in fact, which almost gives some few of their works a place in the world's great art.

Romanino was the older, the more facile, the cleverer, but also, for all his brilliancy, the more unrestrained and provincial, in spite of having been so much exposed to Giorgione's influence that more than one picture of his, moulded by that influence, is still attributed to Giorgione himself, or to Titian. His altarpieces, as a rule, are too rich and fiery in tone, and his best qualities appear only in fresco. There, however, he carries one away on the wings of his wafting

ease, his fresh clean colour, his unpretentious yet frequently happy design. Delightful indeed are the sunny colonnades of the castle at Trent, where Romanino's frescoes, with much of the flimsiness, have still more of the delicious colour of gorgeous butterflies floating in the limpid spring atmosphere! Delightful again is it in passing along fragrant Bergamask lanes to stop and enjoy the easy grandeur and charming dignity of his paintings in the open-air shrine at Villongo!

Moretto, the fellow-pupil of Romanino, is the nearest approach to a great artist among his exact contemporaries in Northern Italy outside Venice, and even if we include Venice he is more than able to hold his own with men like Paris Bordone and Bonifazio. He has left, it is true, no such record of the all but realised Renaissance dream of life's splendour and joy as they have done with their "Fisherman and Doge" and "Rich Man's Feast." His colour is not so gay, and at his worst he sinks perhaps even lower than they, but he is much more of a draughtsman and of a poet, and consequently more of a designer.

Thanks to these gifts, when Moretto is at his best, his figures stand and grasp, their limbs have weight, their torsos substance; and, even when these merits are less conspicuous, we can forgive him many a shortcoming for the sake of the shimmer, the poetic gravity of his colour, shot through as it is with light and shade. He had, besides, unusual gifts of expression, and a real sense of the spiritually significant. It is therefore not surprising to find that, although he has left no such irresistible works as Bordone's and Bonifazio's two masterpieces, he has produced more truly admirable designs, more genuine portraits, and finer single heads. His "St. Justina," now at Vienna, is one of the heroic creations of Italy, with something almost of Antique grandeur and directness. Only less remarkable in its simplicity of expression and largeness of design is the picture in the pilgrimage church of Paitone, representing the apparition of the Madonna to a peasant boy; and worthy of a place beside it is the fresco at Brescia, wherein we see an ancient hermit beholding the Queen of Heaven rising out of a burning bush. Wonderful as illustration is his

so-called "Elijah Waked by an Angel" (in San Giovanni Evangelista), which is really a highly poetical landscape, in the foreground of which we see two grand figures that we might easily mistake for the sleeping Centaur Chiron mounted by Victory. In quite another phase he takes a more purely mundane complexion, and in a work like the "Christ at the Pharisee's," in S. Maria della Pietà at Venice, he anticipates, as no other, the handling of similar themes by Paolo Veronese. As for Moretto's portraits, I will mention but one, the "Ecclesiastic" at Munich, but that one not easily outmatched: as character penetratingly perceived and frankly presented, as design simplicity itself, and as colour a perfect harmony in dark soft twilight greys.

Moretto had for pupil Moroni, the only mere portrait painter that Italy has ever produced. Even in later times, and in periods of miserable decline, that country, Mother of the arts, never had a son so uninventive, nay so palsied, directly the model failed him. His altarpieces are pitiful shades or scorched copies of his master's, and the one exception proves the

rule, for the "Last Supper" at Romano is only redeemed from the stupidest mediocrity by the portrait-like treatment of some of the heads. But even with the model before him, Moroni seldom attained to his master's finest qualities as a painter; and while it is true that some of his work is distinguished with difficulty from Moretto's, it is only from the master's less happy achievements. Moroni is at once hotter and colder in colour than Moretto, totally wanting that artist's poetry of light, and seldom if ever approaching his cool, grave tones. As a draughtsman, on the other hand, he is scarcely inferior; and in his pre-eminent masterpiece, the National Gallery "Tailor," there are form and action better than Moretto's best.

We must judge Moroni, then, as a portrait painter pure and simple; although even here his place is not with the highest. His teacher's masterpiece, the "Ecclesiastic" we have just described, inevitably suggests Velasquez. It has design and style, and is lifted up into universal relations, bearing the honour with simplicity. Moroni gives us the sitters no doubt as they looked, with poses that either were char-

acteristic, or the ones they wished to assume. But, with the possible exception of the "Tailor," the result is rather an anecdote than an exemplar of humanity. These people of his are too uninterestingly themselves. They find parallels not in Titian and Velasquez and Rembrandt, but in the Dutchmen of the second class. Moroni, if he were as brilliant, would remind us of Frans Hals.

XXV.

Scarcely less Venetian than the Brescians were the later Ferrarese; and the ablest of them before Correggio, the only one who need occupy us here, Dosso Dossi, owed everything that gives him consideration to Giorgione and Titian. As a figure artist in any serious sense he merits no attention. His drawing is painfully slipshod, his modelling puffy and hollow; but he must have been richly endowed by nature with a feeling for poetic effects of light and colour, and he caught something of Giorgione's haunting magic. As a romantic Illustrator he has few rivals. He painted with the same ease, the same richness of tone, the same glamour,

and the same drollery as his friend Ariosto wrote. There is as little inner substance in the paintings of the one as there is its literary equivalent, character, in the poems of the other, but in both the texture is too gorgeous and too fascinating to permit a sober thought. So we look spellbound at Dosso's Circes absorbed in their incantations, and are lost in the maze of his alluring lights. His landscapes evoke the morning hours of youth, and moods almost mystically rapt. The figures convey passion and mystery. His pictures may not be looked at too long or too often, but when you do come into their presence, for an enchanted moment, you will breathe the air of fairyland.

XXVI.

It is easy to trace Correggio's art back to some of its sources. To begin with, there were his earliest masters, Costa and Francia, and afterwards, at Mantua, the wealth of Mantegna's works, besides personal contact with Dosso and perhaps Caroto. Venice also cast her spell upon him, not improbably through Lotto and Palma; and finally came acquaintance, no matter how indirect, with the designs of Raphael and

Michelangelo. But it is obvious that these various rivulets tapped from rolling rivers did not, by merely combining, constitute the delicious stream which we know as Correggio. The same influences doubtless spread in the same region over others without such result. He alone had genius; and he offers a rare instance of its relative independence. A Michelangelo was perhaps inevitable in Florence, a Raphael in Umbria, a Titian in Venice, but not a Correggio in the petty principalities of the Emilia. His appearance in those uninspiring surroundings was a miracle.

His time had no greater right to him than his birthplace; for by temperament he was a child of the French eighteenth century. As is attested by the universal enthusiasm he then inspired, it is in that seductive period that his genius would have found its friendliest environment, both as an Illustrator and as a Decorator —and few have lived in whom these two elements of art coincided more exactly.

The more one reflects upon the art of the epoch known as the Eighteenth Century, the more must one concede its distinguishing trait

to have been its sensitiveness to the charm of mere Femininity. The Greeks of course felt this charm, and expressed it in many a terra-cotta figurine which still survives to delight us. Then many centuries intervened during which the charm of femininity remained unrecorded, and until the eighteenth century there was no change, except for one beam that yet sufficed to light up the whole sky. That beam was Correggio. None of his contemporaries, older or younger, expressed it, not even his closest follower, Parmigianino, in whom charm was quickly lost in elegance. Giorgione felt the beauty of womanhood, Titian its grandeur, Raphael its noble sweetness, Michelangelo its sibylline and Pythian possibilities, Paul Veronese its health and magnificence; but none of them, and no artist elsewhere in Europe for generations to come, devoted his career to communicating its charm.

Assuming that a sensitiveness to the charm of femininity was Correggio's distinguishing trait, let us see whether it offers the key to his successes and failures as an artist. Before approaching this enquiry, we must get acquainted

with his qualities and faults, in order to be able to distinguish what he could do best, what he could do less well, and what not at all. If we compare his merits and shortcomings with those of his great contemporaries, and particularly with those of Raphael, his cousin in art descent, we shall find that Correggio displays less feeling for the firmness of inner substance than any of them, even Raphael. Both these painters made a bad start in a school where form had not been a severe and intellectual pursuit; but the latter, at the right moment, underwent the training that Florence then could give, while the former had nothing sterner in the way of education than the example of Mantegna's maturer works. On the other hand, Correggio was a much finer and subtler master of movement: his contours are soft and flowing as only in the most exquisite achievements of eighteenth-century painting; his action, at the best, is unsurpassable, as in the "Danaë," with her arm resting on the pillow and Cupid's legs clinging to the couch; in the "Leda," with the swan's neck gliding over her bosom; in the Budapest Madonna,

with the Child's arm lying over her breast; or in the "Antiope," with her arm resting on the ground. Yet for all his superiority, his movement seldom counts as in Raphael, and his form, inferior as it is, is even less effective than, on its merits, it should be. In both cases the fault is not specific but intellectual. Correggio lacked self-restraint and economy. Possessing a supreme command over movement, he squandered it like a prodigal, rioted with it, and sometimes almost reduced it to tricks of prestidigitation, as in his famous "Assumption of the Virgin." He thereby practically defeated the purpose of the figure arts, which is to enhance the vital functions by communicating ideated sensations of substance and action. To produce that effect the figure must be presented with such clearness that we shall apprehend it more easily and swiftly than in real life, with the resulting sense of heightened capacity. Now no work of art meriting attention could be less well fitted to realise this purpose than the fresco in the Parma Cathedral. Instead of quickened perception, this confused mass of limbs, draperies, and

clouds, wherein we peer painfully to descry the form and movement, gives us quite as much trouble and is consequently quite as life-diminishing as a similar spectacle in reality. And as actuality it is scarcely superior to those modern round dances, where the changing groups of interlaced whirling figures leave nothing for the tired eyes of the onlooker to rest upon. How much it is a failure in economy and not in specific gift, is illustrated by the "Ganymede" at Vienna. The eye contemplates this figure with caressing delight, as it floats over the hilltops; and yet it is nothing but the exact transfer of one of the figures from a pendentive under the "Assumption." Although one of the least confused parts of that whole work, and relatively well placed, this figure of a boy needed isolation—and isolation only—to become a masterpiece of imaginative design. If it be realised that many of the figures thus isolated would become equally triumphant, Correggio's reckless and fabulous extravagance may be appreciated.

This fatal facility in the presentation of movement accounts for his obvious faults, his attitud-

inising and nervous restlessness, as well as for the showman's gestures that disgrace his later altar pieces. Everybody must be doing something, even when least to the point, whether as Illustration or Decoration, although of course such a genius would finally twist pattern around to serve his master passion. A good example is the impish boy in the Parma "Madonna with St. Jerome," who is making a face as he smells the Magdalen's vase of ointment! We may go further, and ascribe to the same cause Correggio's distaste for everything static, which almost amounts to saying for everything monumental. Obliged by the traditions of art in his day to attempt the monumental in the architectural settings of his altar pieces, he created, or at least foreshadowed the Barocque. Left quite to himself, he might very well have plunged at once into Rococo, and perhaps ended by emancipating himself, like the Japanese, from everything architectonic.

Such an artist obviously could not be a space-composer in any signal sense; and indeed Correggio's name in this connection is not to be mentioned in the same breath with Raphael's.

Correggio adds to all the extravagance and restlessness so incompatible with space-composition, one of the worst tendencies of his time, that of packing the largest possible figures into a given space—witness his "St. John the Evangelist" at Parma, an inspired creation, with no room for the noble head!

On the other hand, he surpassed Raphael in landscape, as he was bound to do, with his command over most of the imaginative possibilities of light; for in the domain of light and shade he was perhaps the greatest Italian master. Some, with Leonardo as their chief, had used it to define form; others, like Giorgione, had caught its glamour and reproduced its magic; but Correggio loved it for its own sake. And it rewarded his love, for it never failed to do his bidding; and, besides what it enabled him to do for the figure, it put him above all his contemporaries in the treatment of the out-of-doors. Signor Crespi's "Nativity" and Mr. Benson's "Parting" show that he was not inferior to any in conveying the mystery, the hush, the crepuscular coolness of earliest dawning and latest twilight; nor was he excelled by

any other in the understanding of conflicting lights—as we can see only too well in his Dresden "Night"; and he surpasses them all in effects of broad daylight, such as we find in most of his mythological pieces, and in the Parma "Madonna with St. Jerome," rightly surnamed the "Day." That is the only picture known to me which renders to perfection the sweeping distances, the simple sea of light evenly distributed yet alive with subtle glimmerings through the hazes, constituting one of the most majestic of nature's revelations, broad noontide in Italy.

In the figure, also, Correggio's command of light and shade, the exquisite coolness yet sunny transparency of his shadows, discovered new sources of beauty. He was not only among the very first—a mere question of precedence with which art has no concern—but he remains among the very best who have attempted to paint the surface of the human skin. Masaccio's terra-cotta faced people are greater than Correggio's, for it is more vital to convey a tonic sense of inner substance than to give the most admirable rendering of the surface. But he

skin too has its importance; and its pearliness, its sunny iridescence, as in the "Antiope," are a source of vivid yet refined pleasure. Without attention to all its aspects, no one could have attained to such a supreme achievement as the "Danaë," where we watch a shiver of sensation passing over the nude like a breeze over still waters. Correggio's mastery of light explains his colour. Light is the enemy of variegated and too positive colour, and, where it gets control, it endeavours to dissolve tints into monochrome effects of tone. Hence the real masters of light have never been pretty and attractive, although for the same reason they have been great Colourists. Yet, while one would not hesitate in this respect to rank Correggio above Raphael, one must put him below Titian. His surface is too glossy, too lustrous, and too oily to give the illusion of colour as a material.

Aware of what were Correggio's gifts and what his shortcomings, I kept studying his works to find the reason of his rare successes and his frequent failures. Supposing, at one time, that the latter were caused principally by his prodigality. I yet could not account for

the small pleasure I took in his altarpieces and other sacred subjects, where the relatively simple arrangements of monumental composition left little room for extravagance. It occurred to me then that these subjects imposed too great a restraint upon his passion for movement: which indeed is true, although it does not explain all their failings; and I thought that perchance in mythological and kindred themes, wherein the Renaissance painter could emancipate himself from the galling fetters of tradition hostile to his art, and rejoice in the freedom of a Greek, Correggio would prove triumphant. This also turned out to be not quite, although almost satisfactory as an explanation; and I was driven finally to conclude that among these pieces it was only those few wherein the female nude was predominant, and where the nude was treated so as to bring to the surface the whole appeal of its femininity, that his exaggeration, his nervousness, his restlessness, disappeared entirely and left only his finer qualities singing, in most melodious unison, harmonies seldom sweeter to human sense. I then understood why his sacred subjects could not please, for he

had no serious interest in the male figures, and as to the female figures, the charm of femininity, mixing with the expression imposed by the religious motive, resulted in that insincerity which closely anticipates, if it be not already an embodiment of what in painting we call Jesuitism—and quite rightly, for the Jesuits always traded upon human weakness, and ended by marrying sensuality to Faith. I understood also why one constantly returned to the "Danaë," the "Leda," the "Antiope," and the "Io" as Correggio's only perfect works, and I realised that they were perfect because in them his genius created fully, without let or hindrance, while all his faculties were lifted to their highest function. And they are hymns to the charm of femininity the like of which have never been known before or since in Christian Europe. For the eighteenth century, with all its feeling for the same quality, either failed to bring forth the genius to express it in such resplendent beauty, or else cooped it up in types too pretty and too trivial. Correggio was fortunate, seeing that in his day form, which is the alphabet of art, still spelt out mighty things.

And yet, if we may not place Correggio alongside of Raphael and Michelangelo, Giorgione and Titian, it is not merely that on this or that count he is inferior to them for specific artistic reasons. The cause of his inferiority lies elsewhere, in the nature of all the highest values, whereby everything, whether in art or in life, must be tested. He is too sensuous, and therefore limited; and the highest human values are derived from the perfect harmony of sense and intellect, such a harmony as since the most noble days of Greece has never again appeared in perfection, not even in Giorgione or Raphael.

XXVII

My tale is told. It has been too brief to need recapitulation, and I shall add but a word about Parmigianino, the last of the real Renaissance artists in North Italy. He had too overmastering a bent for elegance to rest contented with Correggio's sensuous femininity. But this elegance he approached with such sincerity, with such ardour, that he attained to a genuine, if tiny, quality of his own, a refined grace, a fragile distinction, that please in fugitive moments.

There remain no other painters of this period in Northern Italy who deserve even passing mention here, unless indeed it be the Campi, dainty, elegant eclectics, who have left—to speak only of the best—one of the most elaborate schemes of decoration of the entire Renaissance, in a church near Soncino, and exquisite mythological frescoes in the now deserted summer palace at Sabbioneta.

THE DECLINE OF ART

In these small volumes it has been my intention to sketch a theory of the arts, particularly of the figure arts, and especially of those arts as manifested in painting. I chose Italian examples, not alone because I happen to have an intimate acquaintance with the art of Italy, but also because Italy is the only country where the figure arts have passed through all the phases from the imbecile to the sublime, from the sub-barbarian to the utmost heights of intellectual beauty, and back to a condition the essential barbarism of which is but thinly disguised by the mere raiment, tarnished and tattered, of a greater age. I have already treated of what makes the visual, and, more definitely, the figure arts: to test the theory, we must see whether it explains what it is that unmakes them.

It will not be amiss to restate this theory

once more; and in brief it is this. All the arts are compounded of ideated sensations, no matter through what medium conveyed, provided they are communicated in such wise as to produce a direct effect of life-enhancement. The question then is what, in a given art, produces life-enhancement; and the answer for each art will be as different as its medium, and the kind of ideated sensations that constitute its material. In figure painting, the type of all painting, I have endeavoured to set forth that the principal if not sole sources of life-enhancement are TACTILE VALUES, MOVEMENT, and SPACE COMPOSITION, by which I mean ideated sensations of contact, of texture, of weight, of support, of energy, and of union with one's surroundings. Let any of these sources fail, and by that much the art is diminished. Let several fail, and the art may at the best survive as an arabesque. If all be dried up, art will perish. There is, however, one source which, though not so vital to the figure arts, yet deserves more attention than I have given it. I mean COLOUR. The volume on the Venetian Painters, where colour is discussed,

was written more than fifteen years ago, before I had reached even my present groping conceptions of the meaning and value of things. Some day I may be able to repair this deficiency ; but this is not the place for it, nor does the occasion impose it; for as colour is less essential in all that distinguishes a master painting from a Persian rug, it is also less important as a factor in the unmaking of art.

In order to avoid using stereotyped phrases, I have frequently substituted the vague objective term "Form" for the subjective words "Tactile Values." Either refers to all the more static sources of life-enhancement, such as volume, bulk, inner substance, and texture. The various communications of energy —as effective, of course, in presentations of repose as of action—are referred to under "Movement."

It is clear that if the highest good in the art of painting is the perfect rendering of form, movement, and space, painting could not decline while it held to this good and never yielded ground. But we Europeans, much more than other races, are so constituted that we cannot

stand still. The mountain top once reached, we halt but to take breath, and scarcely looking at the kingdoms of the earth spread at our feet, we rush on headlong, seldom knowing whither, until we find ourselves perchance in the marsh and quagmire at the bottom. We care more for the exercise of our functions than for the result, more therefore for action than for contemplation. And the exercise of our functions, among those of our race who are the most gifted, rarely if ever dallies with the already achieved, but is mad for newness. Then too we care vastly more for the assertion of our individuality than for perfection. In our secret hearts we instinctively prefer our own and the new to the good and the beautiful. We are thus perpetually changing: and our art cycles, compared to those of Egypt or China, are of short duration, not three centuries at the longest; and our genius is as frequently destructive as constructive.

Utilitarian prejudice misleads us concerning the true nature of genius, which word we almost invariably restrict to those human forces which are highly beneficial. Defining genius thus,

we naturally fail to discover it in periods of decline, and we wonder vacuously how ages can pass without producing it. Now, while there may well be considerable differences in the human crop from generation to generation, and age to age, there seems to be no reason for assuming that these differences can be great enough to exclude genius,—unless indeed there occurs some actual race decay such as manifested itself among the Mediterranean stocks in our fourth and fifth centuries. Even in those humiliating periods, when the shrivelled crone of an Ancient World, growing more and more benumbed, retained but the bare strength for keeping body and soul together, genius was not totally extinct, although narrowed down to the more menial tasks of soldiering, governing, persuading, and exhorting. But Italy, after Raphael and Michelangelo, Correggio, Titian, and Veronese, was by no means in such straits. The race remained not only vigorous but expansive, and was then only beginning to exert, through countless self-appointed emissaries, its fullest influence upon European culture. It was dis-

playing abundant genius in other fields, even in the arts, if we consider music, and it would be singular if it produced none with the highest aptitudes for figure painting.

If, however, we define genius as the capacity for productive reaction against one's training, we shall not be obliged to deny it to whole professions in ages that are otherwise healthy and brilliant; we shall learn to regard it as given almost as much to destruction as to construction; we shall explain its self-assertiveness, and understand the instinctive sympathy and imitation it inspires, even when it seems to be most baneful in its effects.

Imagine Michelangelo, Raphael, and Correggio followed by artists who could have as effectively reacted against them as they did against their masters, Ghirlandajo, Timoteo Viti, and Costa. When you bear in mind that each of them, before he died, introduced a peculiar mannerism,—that Michelangelo lived long enough to be distinguished with difficulty from Marcello Venusti, and that perhaps a premature death alone saved Raphael from sinking to a less brutal Giulio Romano,

—it is not hard to conceive that a genius with the Florentine's fury, but succeeding him, might have whirled his hammer through the accepted moulds of form, and finished closer to Courbet and Manet than to their distant precursor Merigo Caravaggio; that another with the Umbrian's sweetness and space might have become a more admirable Domenichino; and that a third with Correggio's gift for the rendering of femininity might have combined the best elements in Fragonard, Nattier, and Boucher. Each would remain a person of note, and historically interesting, but none, in spite of undeniable genius, would occupy a throne in the most sacred precincts of the Palace of Art.

Thus the relatively diminished power of reaction displayed by the most vigorous of the Mannerists and Eclectics, Realists and Tenebrists, who succeeded the classic masters, was due most probably not merely to a lack of energy, but to their energy being misdirected, scattered, and otherwise ill-spent. It is not unlikely that the sheer talent manifested by the Caracci and Guido Reni, by Domenichino and Caravaggio, would,

while the figure arts were on the ascending curve, have given them the places of Signorelli and Perugino, Pintoricchio and Uccello.

But decline in their day was inevitable. Art form is like a rolling platform, which immensely facilitates advance in its own direction, while practically prohibiting progress in any other course. During the archaic stage of art, as I have defined it earlier in this volume, no artist of talent can stray far, for archaic art is manifestly inspired by the purpose of realising form and movement. The artist may fail to realise them completely; he will certainly fail to realise them in proper combination, for then he would be already classical. He may exaggerate any one tendency to the extreme of caricature, as indeed the less gifted of archaic artists are apt to do. But through his presentation of form, or of movement, or of both together he cannot fail of being in some measure life-enhancing; for these essential elements of life-enhancement are the necessary preoccupations of the archaic artist.

As a consequence of the successful striving for form and movement, shapes are produced,

types created, attitudes fixed, and all raised to their highest power, in designs which, in the exact degree of their excellence, draw attention away from the means that went to make them and concentrate it admiringly upon the end achieved. The effect is then readily mistaken for the cause, and the types, shapes, attitudes, and arrangements, which have resulted from the conquest of form and movement, come to be regarded as the only possible moulds of beauty, and are canonised.

Talent readily perceives the new goal, and its progress now is hastened not only by the instinctive craving for self-assertion no matter against what, and for change no matter from what, but also by the flattering breezes of popularity. For the populace is sensually emotional, and the archaic, with its dryness, has nothing to say to it; while in an art that has reached its culmination and become classic, as I have endeavoured to explain earlier in this volume when defining prettiness, certain elements invariably come to the surface which, besides appealing to the heart of the crowd and glorifying its impulses, procure it one of its darling

joys, the utmost emotion at the least outlay of rational feeling.

But classic art, producing these things adventitiously and never aiming for them, speaks too softly to the emotions, is too reticent in expression and too severe in beauty to satisfy the masses. They therefore greet with applause every attempt which self-assertiveness and the mere instinct for change will inspire the younger artists to make. And this because every variation upon classic art leads necessarily through schematisation and attenuation to the obvious. Once the end is mistaken for the means, it will occur to the first clever youth that, by emancipating the oval of the face from the modelling which originally produced it, he would be skimming off all that made it attractive, and would present its attractiveness unalloyed. He thus gets prettiness of oval, and to make it more interesting, the artist of the new school will not long hesitate to emphasise and force the expression. Nor will he stop there, but will proceed in like fashion with the action, and continue with the simple process of neglecting the source of its value, Movement, and accentuat-

ing the resulting silhouettes, till they too become accurate, fully representative pictographs. Having got so far, he will then be borne one stage farther along the rolling platform of art-reaction, and will attempt to combine these pictographs, not of course in designs based on the requirements of form and movement, but in arrangements that will be most obviously pretty and eloquent. By that time, without realising whither his applauded progress—which is really no more than blind energy—was taking him, he will have got rid of form and movement; he will have thrown art out of the door, and, unlike nature, art will not come back through the window.

In art, as in all matters of the spirit, ten years are the utmost rarely reached limits of a generation. The new generation follows hard on the heels of the old. Its instincts for change and self-assertion, far from being the same, are naturally opposed, and the newcomers, looking coolly at the achievements of their immediate precursors, end with a feeling of vague but extreme dissatisfaction. Just what is wrong they cannot tell, for their teachers, unlike those in

archaic schools, have not directed their attention to form and movement; and their own increased facility and pleasure in mere representation and execution instead of helping them, leads them astray. They feel the groping need of a return to the classics: but on the one hand they seldom have the energy to wrench themselves wholly free from the domination of the authorities still in power, and on the other they have lost the key, forgotten the grammar, and do not know what it is in the classics to which they should return. One thinks it is the colour, or the chiaroscuro; another the shapes; another the attitudes; and yet another the invention or symmetrical arrangement. Finally one, abler than the rest, must and does arise, who persuades himself and others that, by combining all these elements, great art will return.

The Mannerists, Tibaldi, Zuccaro, Fontana, thus quickly give place to the Eclectics, the Caracci, Guido, and Domenichino. Although counting many a painter of incontestible talent, and some few who, in more favouring circumstances, might have attained to greatness, yet taken as a school, the latter are as worthless as

the former, understanding as little as they that art will only return with form and movement and that, without them, it is mere pattern. No amount of rearrangement will infuse life. Vitality will reappear only when artists recognise that the types, shapes, attitudes, and arrangements produced in the course of evolution are no more to be used again than spent cartridges, and that the only hope of resurrection lies in the disappearance of that facility which is in essence an enslaving habit of visualising conventionally and of executing by rote. Then artists shall again attain tactile values and movement by observing the corporeal significance of objects and not their ready-made aspects, which were all that the Realists like Caravaggio cared about. This has not yet taken place in Italy, and consequently, although in the last three and a half centuries she has brought forth thousands of clever and even delightful painters, she has failed to produce a single great artist.

INDEX TO THE WORKS OF THE PRINCIPAL NORTH ITALIAN PAINTERS.

NOTE.

Public galleries are mentioned first, then private collections, and churches last. The principal public gallery is always understood after the simple mention of a city or town. Thus, Paris means Paris, Louvre, London means London, National Gallery, etc.

An interrogation point after the title of a picture indicates that its attribution to the given painter is not certain.

Distinctly early or late works are marked E or L.

It need scarcely be said that the attributions here given are not based on official catalogues, and are often at variance with them.

These lists are far from complete. The author hopes to revise them every few years, keeping them up to date with his further travels and researches.

ALTICHIERO ALTICHIERI.

Founder of the School of Verona. Circa 1330–1395. Developed under the influence of Giotto's works.

Padua. Sala dei Giganti: Portrait of Petrarch.
S. Antonio, R. Transept: Frescoes (assisted by Jacopo D'Avanzi). Begun 1376.
Eremitani, Chapel R. of Choir: Frescoes around Tomb—Coronation and Annunciation. Not before 1370.
Sacristy: Fragment of Fresco—Madonna.
Cappella di S. Giorgio: Frescoes (assisted by Jacopo D'Avanzi). Begun 1377.

Verona. S. Anastasia, Chapel in R. Transept: Frescoes — Saints recommending Members of Cavalli Family to Madonna; S. Aligio healing Horse. After 1390.

AMBROGIO DA PREDIS.

School of Milan. Active 1482–1506. Formed under influence of Foppa and Leonardo.

Bergamo. Morelli, 26. Bust of Page.
28. Profile of Man (?).

Cleveland, U. S. A. Holden Collection, 53. Madonna (?).

Ferrières (near Paris). Baron Edouard de Rothschild: Profile of Lady.

Glasgow. Mr. William Beattie: Infant Sforza with Finch (?).

Hamburg. Consul Weber, 28. Profile of Young Man.

Hanover. PROVINZIALMUSEUM, 33. Profile of Man.
34. Profile of Young Man in Red Cap.

Horsmonden (Kent). CAPEL MANOR, MRS. AUSTEN: Bust of Young Man (?).

London. 1093. The Virgin of the Rocks (copy of Leonardo's original in the Louvre, made under his supervision).
1661, 1662. Angels making Music (Wings to the above).
1665. Portrait of Youth. 1494.
BRITISH MUSEUM: Sforza Book of Hours (Miniatures).

Milan. AMBROSIANA: Bust of Musician.
Profile Bust of Young Woman.
POLDI-PEZZOLI, 641. Portrait of Francesco Brivio.
DR. GUSTAVO FRIZZONI: Portrait of Man.
PRINCE TRIVULZIO: Miniatures.

New York. METROPOLITAN MUSEUM, MARQUAND COLLECTION, 272. Girl with Cherries.
MR. GRENVILLE L. WINTHROP: Profile of Man. 1506.

Oldenburg. 46. Profile of Woman.

Paris. MME. EDOUARD ANDRÉ: Profile of Old Man.

Philadelphia. MR. PETER WIDENER: Profile of Bianca Maria Sforza.

Tullymore (Ireland). LORD RODEN: Profile of Lady in Jewelled Cap.

Vienna. 69. Emperor Maximilian. 1502.

AMICO. *See* ASPERTINI.

SOFONISBA ANGUISSOLA.

School of Cremona. 1528–1625. Pupil of Bernardino Campi.

Althorp Park (Northampton). EARL SPENCER: Portrait of the Artist playing on Harpsichord with Elder Woman looking on. 1561.

Ashburnham Place (Battle, Surrey). EARL OF ASHBURNHAM: Portrait of the Artist. 1558.

Ashridge Park (Berkhamstead). EARL BROWNLOW: Bust of Young Man.

Bergamo. MORELLI, 104. Marriage of St. Catherine. 1559.

Berlin. HERR EUGEN SCHWEIZER: Portrait of Young Ecclesiastic.

Brescia. GALLERIA MARTINENGO, SALA C, 15. Portrait of Man.

Burleigh. MARQUESS OF EXETER: Portrait of Old Man.

Ferrara. CAV. GIUSEPPE CAVALIERI: Holy Family.

Florence. UFFIZI. 400. Portrait of the Artist.

London. A Cavalier (Cohen Legacy).
EARL BROWNLOW: Portrait of Joanna Teresa della Puzza.
MR. CHARLES RICKETTS: Man and Wife making up Accounts.
EARL OF YARBOROUGH: Nun. 1551.

Milan. POLDI-PEZZOLI, 634. Portrait of the Artist.
DUCHESSA JOSÉPHINE MELZI D'ERIL-BARBÒ: Portrait of the Artist.

Modena. 301. Tondo—Bust of Man.

Naples. Portrait of the Artist.

Nivaagaard (Denmark). COLLECTION HAGE: Group of Artist's relations.

Palermo. 422. The Artist and her Child.

Posen. Raczynski Collection: Chess Party.
Richmond (Surrey). Sir Frederick Cook, Octagon Room, 87. Boy and Dog.
95. Young Dominican Monk.
Rome. Borghese, 118. Portrait of the Artist.
Doria, 373. Portrait of Man and Woman.
Prince Colonna: Portrait of the Artist. 1558.
Donna Laura Minghetti: Profile of blond Girl.
Scotland. Keir (Dunblane), Capt. Archibald Stirling: Portrait of the Artist at Work.
Siena. 497. Bernardino Campi painting a Portrait of the Artist.
Vienna. 58. Portrait of the Artist in a convex Mirror (?).
109. Portrait of the Artist. 1554.
Wilton House (near Salisbury). Earl of Pembroke: Marriage of St. Catherine.
Zürich. 2. Life-size Portrait of Old Lady. L.

AMICO ASPERTINI.

School of Ferrara-Bologna. 1474–1552. Pupil of Costa and Francia; influenced by Ercole Roberti, Signorelli, Pintoricchio, and Raphael.

Bergamo. Lochis, 201. Battle Scene.
Berlin. 118. Adoration of Shepherds.
Bologna. 9. Adoration of Magi.
297. Madonna and Saints adoring Child.
S. Giacomo Maggiore, Bentivoglio Chapel, R. Wall: Fresco—Madonna, six Apostles and Angel.
L. Wall: Frescoes—Six Apostles.

Bologna (*Con.*) Chapel of S. Cecilia: Frescoes—Martyrdom of St. Valerian; Burial of SS. Valerian and Tiburtius. 1506.
S. Martino Maggiore, R. of High Altar: Madonna and Saints.
L. of Choir Wall: Portrait of Beroaldo. 1504.
First Chapel L., Front of Altar: Chiaroscuro Entombment.

Florence. Mr. B. Berenson: Nativity.
Mme. Finali, Villa Landau: Hunting Scene. Allegory.
Marchese Max. Strozzi, Villa Strozzi: Predella, with Scenes from Life of Virgin.

Frankfort a/M. 23. Bust of Youth.

Gloucester. Sir Hubert Parry, Highnam Court: Predella, with Nativity.

Gubbio. 41. Legendary Scene.

Hanover. Kestner Museum, 33. Disputation of St. Augustin. 1523.

Harrow. Rev. J. Stogdon: Bust of Youth.

Holkham Hall (Wells, Norfolk). Earl of Leicester: Madonna and Saints.

London. Lady Naylor Leyland: Nativity.
Mr. George Salting: Bust of Man.
Bust of Young Woman.
Mr. Henry Yates Thompson: Miniature in Albani Missal—Nativity.
Mr. Hanson Walker: Portrait of Lady.

Lucca. Sala I, 37. Madonna appearing to Saints.
S. Frediano, R. of Entrance: Fresco—Madonna and Saints.
Second Chapel L.: Frescoes.

Madrid 573. Rape of Sabines.

Madrid (*Con.*) 574. Continence of Scipio.
Munich. 1078. Bust of Youth (?).
Olantigh Towers (near Wye, Kent). Mr. Erle-Drax, 596. Nativity.
Paris. M. E. Richtemberger: Bust of Taddeo Taddei.
Rome. Corsini: A Pilgrim.
Vienna. 85. Profile of Lady.
Count Lanckoronski: Youth sitting among Ruins.
Perseus with Gorgon's Head.
Baron Tucher: Bust of Bartolo.
Herr Carl Wittgenstein: Adoration of Shepherds.
Wimborne (Dorset). Lord Wimborne, Canford Manor: Portrait of Annibale Sarraco. 1520.

ANTONIO BADILE.

School of Verona. 1517–1560. Pupil of Caroto; influenced by Torbido, Brusasorci, and Titian.

Genoa. Palazzo Bianco: Bust of Boy praying (?).
Lovere. Galleria Tadini, 102. Head of Man.
103. Man Writing.
Madrid. 543. Portrait of Lady.
Milan. Ambrosiana: St. Sebastian and Angel.
Naples. Portrait of Lady with R hand on Waist.
Scotland. Keir (Dunblane), Capt. Archibald Stirling: Sketch for Altarpiece.
Stuttgart. 1. Three quarters length Portrait of Lady wearing Chain (?).
Turin. 569. Presentation. E.

Verona.
8. Portrait of little Boy with Bird.
19. Portrait of Man with open Book.
24. Portrait of elderly Man.
59. Man with Handkerchief.
74. Nativity.
196. Birth of Virgin, with Donor. L.
240. Raising of Lazarus.
244. Madonna with SS. Andrew and Peter. 1546.
246. Madonna enthroned with three Saints.
S. BERNARDINO, CHAPEL R. OF CHOIR: Raising of Lazarus. 1546. Christ and Centurion's Daughter (?) Funeral of Virgin (predella).
S. MARIA DELLA SCALA, SACRISTY: St. Gregory and Donor.
SS. NAZZARO E CELSO, SECOND ALTAR L. Vision of Madonna. 1544.

Vienna.
395. Portrait of Lady.
397. Portrait of Lady with Swan.
BARON TUCHER: Bust of Lady.

BAZZI. *See* SODOMA.

BERNARDINO DE' CONTI. *See* CONTI.

FRANCESCO BIANCHI.

Modena. 1457–1510. Pupil probably of Tura, and follower of Ercole Roberti.

Bergamo. MORELLI, 31. St. John the Evangelist (?).

London. HERTFORD HOUSE, ROOM XVI: Youth watching Maiden Asleep.

Modena. 282. Pietà (?).
412. Noli me Tangere. E (?).
442. Crucifixion. E.
476. Annunciation (left unfinished at death).
DUOMO, CEILING OF SACRISTY: Frescoes—Three Medallions with the Madonna and SS. Sebastian and Gimignano. 1507.
S. PIETRO, SECOND ALTAR L.: Altarpiece with predelle.
Rome. CORSINI. Agony in Garden.

BOCCACCIO BOCCACCINO.

School of Cremona. Circa 1467–1525. Studied under Alvise Vivarini; influenced by other Venetians as well as by Foppa and Bramantino.

Brescia. GALLERIA TOSIO, SALA XIII, 9. Head of Saint with Cross.
Cambridge. FITZWILLIAM MUSEUM, 110. Madonna (?).
Cremona. 120. St. Jerome.
246. Large Altarpiece. 1518.
S. AGATA, L. TRANSEPT: Rest in Flight.
DUOMO, NAVE, OVER LAST FOUR ARCHES L.: Frescoes—Life of Virgin; Nativity; Circumcision, 1518; Christ among the Doctors, 1518.
APSE: Frescoes—Christ and four Saints, 1506. Annunciation.
WALL L. OF CHOIR: Crucifixion.
Florence. PITTI, 246. "La Zingarella."
London. MR. LUDWIG MOND: Head of female Saint.
Merate (near Milan). MARCHESE PRINETTI: Annunciation.

Milan. Comm. Benigno Crespi: Madonna.
Modena. 426. Madonna and Saints.
Munster i/W. Kunstverein, 54. Madonna and two Saints.
Naples. Adoration of Shepherds.
Newport, U. S. A. Mr. Theodore M. Davis: Madonna.
Padua. 175. Madonna with SS. Lucy and Catherine.
461. Madonna.
Rome. Doria, 125. Madonna and Saints.
Schloss Sebenstein (Austria). Prince Liechtenstein: Profile of Lady. Madonna in Landscape.
Thiene (Veneto). Castello Colleoni: Madonna.
Venice. 600. Santa Conversazione.
Correr, Sala II, 36. Madonna adoring Child.
37. Madonna and two Saints.
Doge's Palace, Chapel: Madonna.
Lady Layard: Madonna and two Angels.
S. Giuliano, First Altar L.: Madonna and Saints.
Vicenza. Sala III, 98. Madonna.

"PSEUDO-BOCCACCINO."

School of Milan. Active earlier decades of sixteenth century. Possibly pupil of Bramantino; influenced by Leonardo, Alvise Vivarini, and Solario.

Altenburg. Lindenau Museum, 161. St. John Preaching. L.
Berlin. 1424. Madonna with SS. Lucy and Jerome. (Magazine) Gabriel; verso—Prophet writing.

Brescia. Galleria Martinengo: Head of St. Jerome (?).

Budapest. 1246 (Magazine). Dead Chrlst and Head of John (fragment).

Cleveland, U. S. A. Holden Collection, 44. Adoration of Shepherds. E.

London. Earl of Crawford: Assumption (?).

Milan. Brera, 317. Adoration of Magi.
318. Baptism.
Castello, 357. St. John Blessing.
Comm. Benigno Crespi: Madonna in Turban.
Conte Gen. Luchino del Mayno: Head of Lady.
Duca Scotti: Female Saint.

Modena. 490. Madonna with St. Sebastian in Landscape.

Murano. S. Pietro Martire, Chapel R. of Choir: Madonna enthroned and four Saints.

Naples. Madonna and two Donors.

New York. Historical Society, 198. St. John Weeping.

Treviso. Christ at Emmaus.

Turin. 137. Marriage of St. Catherine.
Signor Vincenzo Fontana: Holy Family.

Venice. 598. Christ among the Doctors.
599. Washing of Feet. 1500.
605. Madonna with SS. Simon and Jerome.
S. Stefano, Sacristy: Madonna with St. Catherine and Donor. Baptist and St. Jerome.

Verona. 89. St. Martha and the Magdalen.

Vienna. 89. Madonna. (?).
Academy, 530. Christ taking Leave of His Mother.
531. Three Heads of Apostles.

BOLTRAFFIO.

School of Milan. 1467–1516. Imitator of Leonardo.

Arcore (near Monza). MARCHESE D' ADDA: Portrait of Lady.
VITTADINI COLLECTION: Salvator Mundi.

Bergamo. LOCHIS, 137. Madonna.
MORELLI, 22. Christ Blessing.

Berlin. 207. St. Barbara. 1502.
207^{B}. (Magazine). Madonna.

Berne. Bust of Young Man.

Chatsworth. DUKE OF DEVONSHIRE: Bust of Youth of Casio (?) Family.

Cracow. CZARTORYSKI MUSEUM: Bust of Lady with Weasel.

Florence. UFFIZI, 3417. Narcissus.

Gloucester. HIGHNAM COURT, SIR HUBERT PARRY: Salvator Mundi.

Hamburg. CONSUL WEBER, 27. Profile of Lady.

Isola Bella (Lago Maggiore). PALAZZO BORROMEO: Bust of Lady in Grey.
Head of Man in Black.

London. 728. Madonna.
MAJ. GEN. SIR E. A. ELLIS: Narcissus.
MR. LUDWIG MOND: Profile of Man.
EARL OF NORTHBROOK: Salvator Mundi.
MR. GEORGE SALTING: Madonna.
EARL OF YARBOROUGH: Salvator Mundi.

Meiningen. GRAND DUCAL PALACE: Tondo—Bust of Baptist.

Messina. MME. EUGÉNIE SCAGLIONE FRIZZONI: Bust of Laurel-crowned Youth.

Milan. BORROMEO, 42. Head of Ivy-crowned Boy.
79. Christ falling under Cross (?). L.

Milan (*Con.*). BRERA, 281. Man and Woman Praying. 319. Portrait of Girolamo Casio.
CASTELLO, 279, 281. Four Saints with kneeling Donors. 280. Madonna.
POLDI-PEZZOLI, 57. Portrait of Man. 642. Madonna.
660. Madonna.
CONTE FEBO BORROMEO: Portrait of Lady.
CONTE CICOGNA: Madonna in landscape with St. Jerome and a Bishop (?)
COMM. BENIGNO CRESPI: Madonna.
DR. GUSTAVO FRIZZONI: Portrait of Man. St. Sebastian.
CONTE GEN. LUCHINO DEL MAYNO: Portrait of Clarice Pusterla.
SIGNOR RODOLFO SESSA: Fresco—Version of "Vierge aux Rochers."
PRINCE TRIVULZIO: Salvator Mundi. Portrait of Ludovico Sforza.
S. MAURIZIO: Frescoes.

Modena. 487. Head of Christ (?).

Munster i/W. KUNSTVEREIN, 47. Madonna. 1501.

Newport, U. S. A. MR. THEODORE DAVIS: Profile of Old Woman (?). L.

Paris. 1169. Madonna "of the Casio Family." 1500.
M. CHERAMY: Madonna (version of St. Petersburg Conti).
M. GUSTAVE DREYFUS: Head of Boy.
M. MARTIN LE ROY: Version of "La Joconde."
BARON GUSTAVE DE ROTHSCHILD: Bust of Youth.

Pavia. GALLERIA MALASPINA: SALA II, 73. Bust of Lady.

Pressburg. COUNT JEAN PALFFY: "Madonna di Lodi." 1508.

Rome. St. ONOFRIO: Fresco—Madonna and Donor. L.

Scotland. BROOMHALL (DUNFERMLINE), LORD ELGIN: Portrait of Youth with Wreath.

Schloss Sebenstein (Austria). PRINCE LIECHTENSTEIN, 399. Bust of St. Sebastian.

St. Petersburg. PALAIS STROGANOFF: Bust of St. Louis.

Vienna. CZERNIN GALLERY, 14. Salvator Mundi.
BARON TUCHER: Madonna.
HERR CARL WITTGENSTEIN: Madonna.

Zurich. Portrait of Man.

BONVICINO. *See* MORETTO.

BORGOGNONE (Ambrogio Fossano).

School of Milan. Circa 1450–1523. Pupil of Foppa; influenced by Zenale, and, towards the end, slightly by Leonardo.

Arcore (near Monza). VITTADINI COLLECTION: Madonna.
St. Antony Abbot.

Arona. S. GRAZIANO: Madonna, Saints, and Martyrs. E.

Bergamo. CARRARA, 374. St. Louis.
375. St. Agatha.
376. Pietà.
377. St. Lucy.
378. St. Stephen.
407. St. Jerome.
408. St. Paul.
410. St. John.

Bergamo (*Con.*). Lochis, 53. Head of St. Ambrose.
131. Madonna nursing Child. E.
219. Theodosius and St. Ambrose.
229. Madonna giving fruit to Child.
Morelli, 40. St. John.
43. St. Martha.
Signor Frizzoni Salis: Resurrection. E. SS. Peter and Paul.
S. Spirito, Second Altar, L. Polyptych. 1498.

Berlin. 51. Madonna and Angels.
52. Madonna with Baptist and St. Ambrose.

Budapest. 112. Deposition.

Cologne. 556. The Baptist.
557. St. Agnes.

Garegnano (near Milan). Chapel: Fragment of Fresco—Madonna.

Isola Bella (**Lago Maggiore**). Palazzo Borromeo: Salvator Mundi.

Lodi. Incoronata: Annunciation. Visitation. Adoration of Magi. Presentation. } 1498–1500.

London. 298. Marriage of St. Catherine.
779, 780. Portraits (?).
1077. Triptych.
1410. Madonna.
Sir Charles Turner: Madonna, six Saints, and Donor.

Meiningen. Grand Ducal Palace: St. Urban. St. Gaudenzio.

Melegnano (near Milan). Parish Church: Baptism. 1506.

Milan. Ambrosiana: SS. Elizabeth and Francis. SS. Roch and Peter Martyr.

Milan (*Con.*). Madonna with eight Saints, and Angels. E. Borromeo, 3. Conversion of St. Paul.
41. Madonna.
45. Madonna against Rosehedge.
48. The Saviour.
49. Small Madonna.
Brera, 22. Fresco—The Magdalen with SS. Martha and Catherine.
23. Fresco—SS. Barbara, Roch, and Clare.
24. Fresco—SS. Martiria, Apollonia, and Agnes.
25. Fresco—Madonna and Angels.
257. Madonna and St. Roch.
258. SS. Ambrose, Jerome, and Catherine; Pietà in lunette.
259. Madonna with St. Clare and Carthusian Monk.
260. Christ at Column.
Ecce Homo.
308. Assumption and Saints; Coronation in lunette. 1522.
Castello, 310. Head of Man.
St. Jerome.
Poldi-Pezzoli, 474. St. Catherine.
640. Madonna and Angels.
Comm. Benigno Crespi: Holy Family and Angels.
Dr. Gustavo Frizzoni: Head of Martyr and two Angels.
Cav. Aldo Noseda: Head of Female Saint.
Duca Scotti: Madonna.
St. Antony Abbot.
St. Paul.
The Eternal.

Milan (*Con.*). S. Ambrogio, L. of High Altar: Fresco —Christ among the Doctors.
S. Eustorgio, First Altar R: Triptych.
Sacristy: St. Jerome in Penitence.
S. Maria presso S. Celso, L. of Entrance: Nativity and Saints. L.
S. Maria della Passione, R. Transept: Christ and the Apostles. L. Fresco—Madonna.
Sacristy: Frescoes of Monks.
S. Sempliciano, Apse: Frescoes—Coronation and Angels.

Nantes. 313. Scenes from the Life of St. Benedict.

Oldenburg. 42. Madonna.

Paris. 1181. Circumcision.
1182. St. Peter Martyr and Donor.
St. Augustin and Donor.

Pavia. Scuola di Belle Arti: Christ and Carthusian Monk. Not later than 1497.
Certosa: Crucifixion. 1490.
St. Ambrose and Saints. 1490.
St. Siro and Saints. 1491.
Frescoes in Ceiling.
The Church Fathers (in Macrino's Polyptych).

Posen. Raczynski Collection: Triptych — Madonna with SS. Roch and George. E.

Rome. Count Gregori Stroganoff: Madonna and Monk.
Madonna.
Marchese Visconti Venosta: Madonna with Child Blessing.

Turin. 134. Preaching of St. Ambrose.

BRAMANTE.

Umbrian. 1444–1514. Architect, Sculptor and Painter; as Painter, follower of Melozzo da Forlì.

Chiaravalle (near Milan). SECOND CHAPEL, R. OF HIGH ALTAR: Christ at Column.

Milan. BRERA, Frescoes—489. Heraclitus and Democritus.
490. Man with Mace.
491, 492. Warriors.
CASTELLO: Fresco—Argus.
CASA SILVESTRI (CORSO VENEZIA 16): Frescoes—Putti on Façade and in Interior.

BRAMANTINO.

School of Milan. Circa 1460–1529. Pupil probably of Butinone; influenced slightly by Foppa and overpoweringly by Bramante.

Arcore (near Monza). VITTADINI COLLECTION: Head of Baptist on Charger (?).

Budapest. 941. Two Figures and Architecture.
998–1001. The four Evangelists (?).

Cologne. 558. Jupiter visiting Philemon and Baucis. E.

Isola Bella (Lago Maggiore). PALAZZO BORROMEO: St. John on Patmos.

Locarno. S. MARIA DEL SASSO, ALTAR R: Flight into Egypt. 1522.

Mezzana (near Somma). PARISH CHURCH: Christ among the Doctors.
Pietà.

Milan. AMBROSIANA: Madonna and Donors.
Nativity. E.
Head of Baptist on Charger (?).

Milan (*Con.*). Brera,— Frescoes { 15. Madonna. 16. Putto under Vine. 17. St. Martin. 279. Holy Family. 309. Crucifixion. L. Dead Christ.

Conte Gen. Luchino del Mayno: Ecce Homo.

Prince Trivulzio: Tapestries, representing the Months. Soon after 1501.

S. Maria delle Grazie, Cloister, over Door: Fresco—Two Kneeling Figures.

Over Door to Sacristy: Fresco—Madonna between SS. Louis and James.

Large Cloister; Frescoes.

S. Maria della Passione, Fifth Chapel R.: Fresco—Virgin appearing to kneeling Woman (?).

S. Sepolcro: Fresco—Pietà.

Paris. Mme. Edouard André: Madonna and two Saints.

Venice. Lady Layard: Adoration of Magi.

DOMENICO BRUSASORCI.

School of Verona. 1494–1567. Pupil of Caroto; influenced by Torbido, Titian, Parmigianino, and Michelangelo.

Bergamo. Signor Camillo Frizzoni: Portrait of Man.

Brunswick. Baptism.

Budapest. 150. Lady playing Guitar.

1217 (Magazine). Portrait of Old Man.

Castle Howard. LORD CARLISLE: Portrait of blond Lady.

Florence. UFFIZI, 356. Head of Man.
MR. H. W. CANNON: Last Supper.

Glasgow. Diana and Actæon.

Harrow. REV. J. STOGDON: Heads.

Lewes. MR. E. P. WARREN: Portrait of Lady.

London. LORD BATTERSEA: Bust of Man.

Lovere. GALLERIA TADINI, 85. St. Francis. 89. St. William Confessor. 1560. 92. St. Jerome.
S. MARIA, LAST ALTAR, L.: St. Francis with Monk and Donor.

Mantua. S. BARBARA, CHOIR: Decapitation of St. Barbara.
DUOMO, CHAPEL, L.: St. Margaret.

Milan. BRERA, 110. Christ and Angels, and the Hermits Antony and Paul.
CASTELLO, 21. Portrait of Man.
DR. GUSTAVO FRIZZONI: Bust of Man.
MME. GINOULHIAC: Lady playing Guitar.

Oldenburg. 87. Three Archangels.

Paris. 1163. Madonna.

Philadelphia, U. S. A. MR. JOHN G. JOHNSON: Shepherd and Flock.
Diana and Actæon.

Stuttgart. 73. Adoration of Magi.
198. Head of Man. 1558.

Trent. PALAZZO CLOZ-SALVETTI (10 VIA S. MARCO): Frescoes on Façade—Marsyas; Scipio; Battle. 1551.
MUNICIPIO: Various Fresco Decorations. 1551.

Venice. CORRER, SALA VII, 47. Head of Cld Man.

Verona.

38. Bonucius Moscardus. · 1561.
54. Portrait of Man Writing. E.
117. St. Jerome.
243. Madonna with Baptist, Bishop, and two Donors.
415. Madonna with two female Saints.

ARCHBISHOP'S PALACE: Frescoes—Landscapes and Busts of Popes. 1566.

GUARDIA MUNICIPALE: Fragments of Frescoes.

PALAZZO RIDOLFI: Frescoes—Coronation Procession of Charles V in Bologna.

S. EUFEMIA, THIRD ALTAR, R.: Vision of Madonna.

S. FERMO, FIRST ALTAR, R.: Fresco—Decapitation of St. Paul.

CHAPEL R. OF CHOIR: Crucifixion.

S. GIORGIO IN BRAIDA, THIRD ALTAR L: Apostles healing a Demoniac.

S. GIOVANNI IN VALLE, BEHIND HIGH ALTAR: Baptist.

S. LORENZO, OVER HIGH ALTAR: Vision of Madonna. 1566.

S. MARIA IN ORGANO, L. TRANSEPT, CHAPEL NEXT TO CHOIR: Frescoes inside and outside—Resurrection; Lazarus, Angels, etc. E.

CHOIR: Landscapes set in the Stalls.

SACRISTY: Landscapes set in the Woodwork.

S. MARIA DELLA SCALA, THIRD ALTAR, L: St. Gregory and Donor.

CHOIR: Fresco in Tomb of Boniface—Trumpeting Angel. After 1551.

Verona (*Con.*). SS. Nazzaro e Celso, over Third Altar, R.: Fresco—Way to Golgotha.
Over Fourth Altar, R.: Fresco in lunette—Martyrdom of female Saints.
Fifth Altar, L.: Madonna with SS. Peter and Paul.
S. Stefano, over S. Door: Fresco—St. Stephen distributing Palms of Martyrdom to the Holy Innocents.
Altar L. of Choir: Adoration of Magi.
Cupola: Frescoes.
SS. Trinita, First Altar, R.: Fresco—St. Ursula.
First Altar, L.: Fresco—Marriage of St. Catherine.
Over W. Door: God Blessing.
Under Nun's Gallery: Fresco—Conversion of St. Paul.

Vicenza. Sala Grande, 63. Pietà.

BUTINONE.

School of Milan. Active 1454–1507. Developed under the influence of Foppa and the Paduans.

Bergamo. Carrara, 160. Circumcision.
Lochis, 45. Madonna (?).

Berlin. 1144. Pietà.

Chantilly. Musée Condé, 23. Bust of Virgin.

Isola Bella (Lago Maggiore). Palazzo Borromeo: Small Madonna and Saints.

London. Lady Jekyll: Madonna and Angels.

Milan. Ambrosiana: St. Louis and young Cardinal Saint (?).
Borromeo, 26. Circumcision (?).

Milan (*Con.*). 39. Marriage of Cana (?).
70. Profile of Man (?).

BRERA, 249. Triptych—Madonna with SS. Stephen and Bernardino. 1454.
250. Madonna. L.

CASTELLO: Madonna.
Small Triptych with 13 scenes representing the Last Judgment and the Joys and Sorrows of the Virgin.
Small St. Roch.
Small Saint with Book and Stylet.
Larger St. Francis, against blue background.

CAV. ALDO NOSEDA: Two tondi—Church Fathers.

DUCA SCOTTI: Madonna and Angels.

S. MARIA DELLE GRAZIE: Frescoes on pillars of Nave (R. side ruined)—Single Figures of Monks.

CHIOSTRO GRANDE: Frescoes—Medallions of Saints.

S. PIETRO IN GESSATE, CAPELLA GRIFFI: Frescoes—Episodes in Life of St. Ambrose, and decorative Figures. Done together with Zenale, but the latter's hand is hard to distinguish in the fragments now visible (cf. Zenale). 1489–1493.

Parma. 434. Tondo—St. Jerome.

Pavia. SALA II, 57. Small Nativity (?).

GALLERIA MALASPINA, 16. Incredulity of Thomas (?).

Pavia (*Con.*). 48. Small Nativity (?).
56. Small Madonna (?).
84. Madonna (?). L.

Saronno. S. MARIA DEI MIRACOLI: Frescoes in ceiling of Choir (?).
Design for Glass of East Window. (?)

Scotland. GOSFORD HOUSE, EARL OF WEMYSS: Two Apostles (perhaps by Zenale).

Treviglio. S. MARTINO, BEHIND HIGH ALTAR: Polyptych—The Angels around the Madonna, the Baptist, St. Stephen, the Evangelist, SS. Sebastian, Antony of Padua and Paul, the Nativity and the Crucifixion are Butinone's, while most of the remainder is by Zenale. 1485.
NEAR ORGAN LOFT: The Eternal, Angels and fragments of other Frescoes.

CALISTO PIAZZA DA LODI.

School of Brescia. Active between 1521 and 1562. Follower of Romanino; influenced by the Venetians in general, and more particularly by Pordenone.

Azzate (near Varese). PARISH CHURCH, HIGH ALTAR: Madonna, Saints, and Donor. 1542.

Brescia. GALLERIA MARTINENGO: Nativity. 1524.
S. CLEMENTE: Annunciation.
S. MARIA IN CALCHERA, HIGH ALTAR: Visitation. 1521.
S. Rocco: Madonna with Baptist and SS. Roch, Margaret, and Antony of Padua.

Budapest. 1141 (Magazine) SS. Lawrence, George, and Baptist.

Cividale. DUOMO: Madonna with SS. Sebastian, Lawrence, Andrew, and Baptist.

Crema. SS. TRINITÀ, THIRD ALTAR, L.: Madonna with SS. Peter, Paul, Sebastian, and Roch. 1535.

Dresden. 221. Two Lovers.

Ferrara. MASSARI-ZAVAGLIA COLLECTION: Baptism (?).

Lodi. DUOMO, FIRST ALTAR, R.: Polyptych. 1529.
INCORONATA, OVER ENTRANCE DOOR: Adoration of Magi.
CHAPEL OF BAPTIST: Decapitation of Baptist. 1530.
Baptism of our Lord.
Baptist Preaching.
Feast of Herod.
CHAPEL OF CRUCIFIXION: Crucifixion. 1538.
Christ taken Captive.
Flagellation.
Way to Golgotha.
Nailing to Cross.
CHAPEL OF ST. PAUL: Conversion of St. Paul (in part). 1553.
ELSEWHERE: Joachim giving Alms.
Joachim expelled from Temple.
Meeting of Joachim and Anne.
Birth of John. 1559–62.
S. LORENZO, CHAPEL R. OF CHOIR: Fresco—Marriage of St. Catherine (?).

London. EARL BROWNLOW: Christ bearing Cross.
LADY NAYLOR LEYLAND: St. Leonard. 1527.
EARL OF MALMESBURY: Man and Old Woman.

Lovere. Galleria Tadini, 73. Marriage of St. Catherine.

Meiningen. Grand Ducal Palace: St. Gothard Enthroned.

Milan. Brera, 338. Fragment of Crucifixion.
339. Madonna with Baptist and St. Jerome. 1530.
340. SS. Stephen, Augustin, and Nicholas.
341. Baptism.
342. Portrait of Ludovico Vistarini.
Grand Staircase to Library: Fresco —Marriage of Cana. 1545.
Castello, Room on Ground Floor: Frescoes—Putti and Garlands.
Poldi-Pezzoli, 555. Madonna with St. Benedict and Donor in wide Landscape (?). E.
S. Maria presso S. Celso, Ambulatory: Fifth Chapel: Ceiling Frescoes. 1542. Ninth Chapel: St. Jerome seated.
Monastero Maggiore: Frescoes—Decorations of Pilasters and Friezes, on the Right.

Padua. Madonna and Saints. 1521.

Paris. 1646. Portrait of Man.

Scotland. Garscube (near Glasgow), Lady Campbell: Madonna and Saints.
Rossie Priory (Inchture, Perthshire), Lord Kinnaird: Portrait of Man.

Verona. 83. Salome.

Vienna. 223. Salome. 1526.

GIULIO CAMPI.

School of Cremona. Circa 1500/2–1572. Pupil of Romanino; influenced by Parmigianino, Lotto Titian, and Dosso, and later by Giulio Romano.

Alba. Duomo, Sacristy: St Lawrence before Judge. 1566.

Bergamo. Signor Picinelli: Flight into Egypt.

Brescia. Galleria Martinengo: Fresco — Processional Frieze. L.

Budapest. 1083 (Magazine). Judgment of Solomon.

Chatsworth. Duke of Devonshire: Bust of Boy.

Cleveland, U. S. A. Holden Collection, 23. Man in Black.

Cologne. 560. Bust of Man.

Cremona. S. Abbondio, High Altar: Madonna with SS. Nazzaro and Celso. 1527.

S. Agata, Choir: Frescoes—Martyrdom of St. Agatha. 1537.

S. Agostino, First Altar, R.: Pietà.

Duomo, R. Transept: Story of Esther. 1567.

Chapel R. of Choir: Last Supper. Gathering of Manna.

Chapel L. of Choir: Preaching of Baptist. Baptism.

L. Transept: St. Michael. 1566.

S. Margherita: Frescoes. 1547.

S. Michele, Third Altar, R.: Crucifixion. L.

S. Pietro al Pò, First Altar, L.: Madonna with Baptist and St. Paul.

S. Sigismondo, High Altar: Madonna appearing to Francesco and Bianca Sforza. 1540.

Cremona (*Con.*). S. Sigismondo, Around W. Window: Frescoes—Annunciation. 1557.
First Bay of Nave, Ceiling: Frescoes—Pentecost and Prophets. 1557.
Transept: Frescoes in lunettes—Church Fathers and small subjects.

Florence. Pitti, 493. Portrait of Man.
Uffizi, 424. Portrait of Galeazzo Campi. 1535.
639. Man playing Guitar.

Frankfort a/M. 44. Madonna enthroned with Saints (?). E.

Genoa. Palazzo Brignole-Sale: Portrait of Lecturer. 1533.
Marchese Ambrogio Doria: Man with Dog.

Glasgow. 335. Madonna and four Saints. E.

Grenoble. 379. Portrait of Man (?).

Leeds. Temple Newsam: Portrait of Young Man.

London. Hertford House, 541. Man with Black Beard (?).
Mr. Robert Benson: Portrait of Man.
Earl Brownlow: Bust of Sculptor.
Sir William Martin Conway: St. Catherine before her Judges.
Capt. G. L. Holford, Dorchester House: Portrait of Lady with Lapdog.
Earl of Northbrook: Portrait of Young Man with Gold Chain.
Mr. George Salting: Portrait of Musician.
Sir Charles Turner: Portrait of Man.
Earl of Yarborough: Man writing at Table.

Milan. Borromeo, 31. Nativity.
Brera, 97. Pietro Strozzi as a Pilgrim.

Milan (*Con.*). 329. Holy Family with St. Francis and two Donors.
330. Madonna with SS. Francis and Catherine and Donor. 1530.
POLDI-PEZZOLI, 556. Allegory.
COMM. BENIGNO CRESPI: Flight into Egypt(?).
MARCHESE FASSATI: Fancy Portrait of Lady.
CAV. ALDO NOSEDA: Christ at Emmaus.
PRINCE TRIVULZIO: Profile of Lady.

Modena. 217. Man in Black.

Newport, U. S. A. MR. THEODORE M. DAVIS: Old Man seated.

Philadelphia. MEMORIAL HALL, WILSTACH COLLECTION, 30. Portrait of Lady.
MR. PETER WIDENER: Bust of Man. E.

Poitiers. HÔTEL DE VILLE, 97. Man with Dog (?). L.

Prague. RUDOLFINUM, 138. Madonna enthroned with three Saints and an Abbess as Donor. 1525.

Rome. BORGHESE, 121. Judith. E.
CORSINI: Portrait of Writer with Cat.
DORIA, 390. "Marco Polo."
PRINCE COLONNA: Pope Martin V.

Scotland. BALCARRES HOUSE (COLINSBURGH, FIFE), EARL OF CRAWFORD: Profile of elderly bearded Man.
LANGTON (DUNS), MRS. BAILLIE-HAMILTON: Portrait of Youth.

Soncino (near Crema). S. MARIA DELLE GRAZIE: Frescoes—Begun 1530.

St. Petersburg. 93. Madonna in Niche (?). E.
YOUSSOUPOFF COLLECTION: Portrait of Lady holding Bowl of "Nepenthe."

Stuttgart. 18. Rest in Flight.
226. Portrait of Galeazzo Campi.
Turin. 124. Adoration of Magi. L.
Venice. LADY LAYARD: Portrait of Man and Wife.
Verona. 19. Man with Book.
Vienna. COUNT LANCKORONSKI: Two Portraits of Men.
Wellington College. SIR WILLIAM FARRER, SANDHURST LODGE: Bust of bearded Man.
Windsor. Bust of Young Man.
Bust of Man about forty.

FRANCESCO CAROTO.

School of Verona. 1470–1546. Pupil of Liberale. Influenced by Mantegna and Bonsignori, and later by Raphael.

Amsterdam. DR. OTTO LANZ: Dido watching the Departure of Æneas. E.
Barnard Castle. BOWES MUSEUM, 344. St. Catherine.
Bergamo. CARRARA, 137. Massacre of Innocents. 1527.
LOCHIS, 170. Adoration of Magi.
MORELLI, 2. Judgment of Solomon.
Berlin. 1434 (Magazine). Pietà.
Brussels. 517. Bust of Youth.
Budapest. 180. St. Michael.
HERR SANDOR LEDERER: Madonna.
Dresden. 66. Madonna and two Angels.
Florence. PITTI, 195. Portrait of Guidobaldo di Montefeltro, Duke of Urbino.
UFFIZI, 1121. Portrait of Elizabetta Gonzaga, Duchess of Urbino.
MR. H. W. CANNON, VILLA DOCCIA: Madonna with infant John in landscape.
SS. John and Benedict.

Frankfort a/M. 21. Madonna. E.

Frome (Somerset). Mrs. J. Horner, Mells Park: Love Bound.

Hamburg. Consul Weber: Predella—Nativity.

Lutschena (near Liepziz). Baron Speck von Sternburg: Madonna. E.

Mantua. Accademia Vergiliana: Fresco—Madonna and Donor. 1514.

Regia: St. Paul between St. Sebastian and Baptist (?).

Chiesa della Carità, Choir: St. Michael with SS. Cosmas and Damian and another Saint.

Milan. Castello, 2. Pietà. E.

Comm. Benigno Crespi: Holy Family. 1530.

Dr. Gustavo Frizzoni: Birth of Virgin. 1527.

Modena. 492. Virgin Sewing. 1501.

Paris. 1318. Madonna and Cherubim.

M. Georges Chalandon: Profile of Monk.

Pavia. Galleria Malaspina, 96. Madonna in Landscape.

Philadelphia, U. S. A. Mr. John G. Johnson: Pietà at foot of Cross. L.

Riom (Puy-de-Dôme). Musèe Mandet, 70. Monk kneeling in Landscape before Papal Tiara (?).

Rome. Miss Hertz: Infant Bacchus (Copy of picture by Basaiti belonging to Mr. Robert Benson of London).

Scotland. Gosford House, Earl of Wemyss: Procession.

Trent. Duomo. Madonna with God the Father, four Saints, and infant John.

Turin. Signor Vincenzo Fontana: Pietà. 1515.

Venice. 609. Virgin Sewing. E.

Verona. 92. Madonna and infant John.
108. Deposition.
112. Temptation.
114. Holy Family. 1531.
119. Madonna.
130. Boy with Drawing (Version of Luini belonging to the Countess of Carysfort).
132. Children of Israel in Desert.
140. Christ bearing Cross.
142. Bust of Monk.
154. Fall of Lucifer.
251. St. Catherine.
260. Nativity.
262. Dead Christ and four Saints.
300. Washing of Feet.
325. Madonna in Glory with St. Joseph and Magdalen.
341. Cleopatra (Version of Gianpietrino at Isola Bella).
343. The three Archangels.
566. Fresco—St. Veronica.

Archbishop's Palace: Raising of Lazarus. 1531.

Piazza dell'Erbe, No. 36: Frescoes—Madonna in Glory; below, Nudes.

Casa Vignola: Fresco — Madonna with Baptist and St. Bartholomew.

S. Anastasia, Fourth Altar, R.: St. Martin. L.

S. Bernardino, Chapel R. of Choir: Christ taking leave of His Mother.

S. Eufemia, Chapel R. of Choir: Frescoes —Story of Tobias.

Verona (*Con.*) S. Fermo, Chapel, L.: Vision of Madonna. 1528.
S. Giorgio in Braida, First Chapel, L.: St. Ursula. 1545.
Third Altar, L.: SS. Roch and Sebastian; Lunette—Transfiguration; Predelle.
S. Maria in Organo, L. Nave: Frescoes—Red Sea; Moses receiving Law; David and Goliath; Translation of Elijah; Two Olivetan Monks; SS. Michael and John.
L. Transept, East Wall: Fresco—Angel.

Vienna. Baron Tucher: Madonna with Butterfly.

GIOVANNI CAROTO.

School of Verona. 1488—(?) 1566. Brother of Francesco Caroto, from whom it is hard to distinguish him.

Budapest. 153. Madonna and Saints (?).

Florence. Mr. H. W. Cannon, Villa Doccia: Head of Monk.

Verona. 239. Man and Woman Praying.
265. Madonna appearing to SS. Lawrence and Jerome.
Duomo, Third Altar, L.: Polyptych (?).
S. Eufemia, Chapel R. of Choir: SS. Lucy and Agatha.
S. Giorgio in Braida, R. and L. of Choir: Annunciation. 1508.
S. Giovanni in Fonte: Madonna with St. Stephen, a Bishop, and Donor.
S. Paolo, High Altar: Madonna with SS. Peter and Paul.
S. Stefano, R. Transept: Madonna appearing to Saints. L.

CAVAZZOLA (Paolo Morando).

School of Verona. 1486–1522. Pupil of Domenico Morone; influenced by his fellow-pupils, and by Caroto, Giolfino, and Raphael.

Bergamo. MORELLI, 64. Portrait of Lady.
Berlin. SCHLOSS: Madonna with infant John. 1514.
Budapest. 164. St. Francis and Worshippers.
Chartres. 86. Madonna with St. Francis.
Dresden. 201. Bust of Man.
Florence. UFFIZI, 571. "Gattamelata and his Page." COUNT SERRISTORI: Madonna E.
Frankfort a/M. 49[B]. Madonna and Angel. 1519.
Gazzada (near Varese). NOB. GUIDO CAGNOLA: Madonna. 1508.
London. 735. St. Roch. 1518.
777. Madonna with Baptist and Angel.
Milan. DR. GUSTAVO FRIZZONI: Small Madonna. 1518.
PRINCE TRIVULZIO: Christ bearing Cross, and Donor.
MARCHESA TROTTI BELGIOSO: Bust of Giulia Trivulzio.
Verona. 85. Madonna and infant John.
111. Madonna E. 292–5. Heads of Saints.
298. Incredulity of Thomas.
303. Flagellation.
308. Crowning with Thorns.
335. Vision of the Madonna. 1522.
390. Agony in Garden.
392. Deposition. 1517.
394. Christ bearing Cross.
VIA DEL PARADISO, No. 29: Frescoes—Augustus and Sibyl; Sacrifice of Isaac. E.
S. BERNARDINO, OUTSIDE TO R. OF EN-

Verona (*Con.*). TRANCE: Fresco—Christ bearing Cross, and Monk (repainted).
OUTSIDE TO L. OF ENTRANCE: Frescoes —S. Bernardino; (below) Madonna.
CLOISTER: Fresco in Lunette—Madonna (?).
S. MARIA IN ORGANO, R. TRANSEPT: Fresco —Archangels Michael and Raphael.
SS. NAZZARO E CELSO, CAPPELLA DI S. BIAGIO, OVER ENTRANCE ARCH: Annunciation and Saints. 1510–1511.

CESARE MAGNI.

School of Milan. Active in the first half of the sixteenth century. Follower of Cesare da Sesto.

Arcore. VITTADINI COLLECTION. Madonna.
Berlin. 1430 (Magazine). Madonna with SS. Sebastian and Roch.
Bonn. UNIVERSITY MUSEUM, 33. Circumcision.
Esher. MR. HERBERT F. COOK: Madonna with Ambrose and Jerome.
Milan. AMBROSIANA: Madonna holding Flower.
BORROMEO, 37. Adoration of Magi (?).
BRERA, 275. Holy Family.
S. MARIA DELLE GRAZIE: Copy of Leonardo's Last Supper.
SIGNOR RODOLFO SESSA: Coronation.
Naples. Copy of "Vierge aux Rochers."
Madonna with SS. Jerome and Ambrose.
Palermo. BARON CHIARAMONTE-BORDONARO: Nativity.
Richmond. (Surrey) SIR FREDERICK COOK: LONG GALLERY, 24. Madonna with SS. Jerome and Peter. 1530.

Saronno. S. MARIA DEI MIRACOLI: Frescoes—SS. Martin and George.
Vercelli. ASILO INFANTILE, 41. Madonna.
Vienna. HARRACH COLLECTION, 134. Madonna and Infant John (?). L.
Vigevano. DUOMO, FIRST ALTAR, R.: Crucifixion with St. Jerome and kneeling Donor. 1531.

CESARE DA SESTO.

School of Milan. 1477–1523. Imitator of Leonardo; strongly influenced by Raphael, and slightly by Michelangelo and the Venetians.

Baltimore, U. S. A. MR. HENRY WALTERS: Madonna.
Hamburg. CONSUL WEBER, 104. Assumption.
La Cava (near Salerno). Madonna; Baptism; SS. Gregory, Benedict, Peter, and Paul.
London. MR. CHARLES BRINSLEY MARLAY: Madonna.
MARQUESS OF BUTE: Replica of Brera Madonna.
MR. GEORGE SALTING: Salome.
Milan. BRERA, 276. Madonna in Landscape.
POLDI-PEZZOLI, 667. Virgin and St. Anne.
DUCHESSA JOSÉPHINE MELZI D'ERIL-BARBÒ: Tondo—Madonna and Baptist.
Polyptych—Madonna, Baptist, Evangelist, Roch, Christopher, Sebastian.
DUCA SCOTTI: Baptism (with landscape by Bernazzano).
Naples. Adoration of Magi. L.
Paris. 1604. "La Vierge aux Balances."
Peterborough. ELTON HALL, COUNTESS OF CARYSFORT: "La Vierge au Bas-Relief." L.
Philadelphia, U. S. A. MR. JOHN G. JOHNSON: Leda (?). (Copy of Lost Leonardo.)

Richmond (Surrey). Sir Frederick Cook, Long Gallery, 20. St. Jerome.
23. Madonna with SS. George and John. L.
San Marino. 55. Christ bearing Cross (?).
St. Petersburg. 14. Holy Family with St. Catherine.
Vienna. 83. Portrait of Youth (?).
91. Salome.

CIVERCHIO.

Founder, with Ferramola, of School of Brescia. Circa 1470–1544. Pupil of Foppa; strongly influenced by Zenale and Leonardo.

Arcore (near Monza). Vittadini Collection: Adoration.
Bergamo. Lochis, 18. Franciscan Saint.
135. Madonna.
Morelli, 3. Shrine with Annunciation.
Brescia. Galleria Martinengo, Sala C, 9. Polyptych—SS. Antony of Padua, Roch, and Sebastian; Pietà above. 1495.
S. Afra, near Entrance: Deposition (?).
On Pillars: Two Bishops.
S. Alessandro, Second Altar, R.: Pietà. 1504.
S. Giovanni Evangelista: Pietà 1509.
Budapest. 1352 (Magazine). Baptist.
1353 (Magazine). St. Peter.
Crema (Prov. di Cremona). Duomo, Second Altar, L.: SS. Sebastian, Christopher, and Roch. 1519.
Lecco. S. Giovanni sopra Lecco: Pietà. 1539.
London. Lady Jekyll: Funeral of St. Jerome.

Lovere. Galleria Tadini, 36. Baptism. 1539.
57. Madonna with St. Lawrence and Baptist.

Milan. Brera, 248. Nativity and St. Catherine.
730. Crucifixion (?).
Adoration (?).
Castello, 315. Nativity (?).
Panel painted on both sides—St. Clare; Two Male Saints (?).
Poldi-Pezzoli, 622. Miniature—Pietà (?).
668, 669. Four Church Fathers (?).
Archbishop's Palace: Wings of Small Tabernacle—Annunciation and six Saints.
Barone Bagati–Valsecchi: St Francis (?), A Bishop (?).
Baptist (?), St. Catherine (?).
Cav. Aldo Noseda: Madonna.
Conte Sormani: Putti.
S. Agostino delle Monache, ovbr High Altar: Madonna.
S. Ambrogio, L. Wall near Choir: Triptych; Madonna with Ambrose and Jerome (?). 1494.
S. Eufemia, First Chapel, R.: Fresco—Madonna with St. Catherine and Donor (?).
S. Maria del Carmine, Second Chapel, R.: Fresco—Adoration of Shepherds (?).
S. Pietro in Gessate, Third Chapel, R.: Madonna and Child walking.

Palermo. Baron Chiaramonte-Bordonaro: SS. Ambrose and Jerome, a Bishop, and male and female Worshippers. 1541.

Paris. M. Jean Dolfus: Madonna and S. Bernardino (?).

Scotland. LANGTON (DUNS), MRS. BAILLIE-HAMILTON: Madonna with Book.

Turin. ACCADEMIA ALBERTINA, 142. Madonna nursing Child.

BERNARDINO DE' CONTI.

School of Milan. Active circa 1490–1522. Pupil perhaps of Zenale; imitator and at times probably assistant of Leonardo.

Arcore (near Monza). VITTADINI COLLECTION: Profile of Man.

Basel. 164. Head of Baptist (?).

Bergamo. LOCHIS, 134. Madonna. 1501.

Berlin. 55. Portrait of Cardinal. 1499.
90A. Madonna (?).
214. Madonna.
208. Portrait of Margaret Colleoni.
1433. Madonna (?). E.
I. 124. Portrait of Alvisius Bexutius. 1506.
SCHLOSS: Young Maltese Knight. 1501.

Budapest. 115. Madonna.

Florence. UFFIZI, 444. Bust Profile of Man.

Hanover. PROVINZIALMUSEUM, CABINET XVIII.: Portrait of Count Alberigo d'Este.

Isola Bella (Lago Maggiore). PALLAZZO BORROMEO: Bust of Woman with Coral Necklace.
Portrait of Young Man holding Sword.

Karlsruhe. 427. Madonna in Landscape. L.

Locarno. CASTELLO: Fresco on Stairway—Madonna, Saints, and Donors (?).
S. MARIA DEL SASSO, ALTAR, L.: Annunciation.
Angel announcing Tidings to Souls in Hades.

London. Mrs. Alfred Morrison: Portrait of Lady.

Milan. Ambrosiana: Madonna in Landscape.
Borromeo, 56. Profile of Man.
58. Madonna.
Brera, 271. Madonna with Infant John. 1522.
310. Madonna and Saints, with Ludovico il Moro, Beatrice d' Este, and their two boys as Donors (?). 1494.
Poldi-Pezzoli, 639. Madonna nursing Child.
Comm. Benigno Crespi: Bust of Man in Red. 1497.
Prince Trivulzio: Portrait of Galeazzo Maria Sforza.

Monaco. Prince of Monaco: Profile of Man.

Naples. Madonna with the two Children Embracing. 1522.

New York. Mr. J. A. Holzer: Portrait of (?) Beatrice d'Este. E.

Paris. 1605. Profile of Lady.
Mme. Edouard André: Portrait of Man. 1500.
Comtesse Arconati-Visconti: Profile of Bianca Maria Sforza.

Poitiers. Musée des Augustins, 57. Head of Baptist on Charger (?).

Rome. Vatican: Portrait of Francesco Sforza at age of five. 1496.
Conte Suardi: Portrait of Maria Sforza.

San Remo. M. Adolphe Thiem: Profile of Man with Chain.

St. Petersburg. 13A. Madonna nursing Child (designed by Leonardo).

Turin. Signor Luigi Cora: Madonna with St. James presenting Donor (?).
Varallo. 9. Profile of Man.
Venice. Seminario, 4. Holy Family and Angels(?).
Würzburg. Madonna and Child. L.

CORREGGIO (Antonio Allegri).

1494–1534. Pupil of Bianchi, and of Francia and Costa; influenced by the works of Mantegna, and not improbably of Raphael, Leonardo and Michelangelo, as well as personally by Dosso, and the Venetians.

Berlin. 218. Leda.
Budapest. 121. Madonna with Infant John.
Cambridge, Mass., U. S. A. Fogg Museum: Holy Family with infant John. E.
Dresden. 150. Madonna and St. Francis. 1515.
151. Madonna and St. Sebastian. 1525.
152. "La Notte." Finished in 1530.
153. Madonna and St. George. L.
Florence. Uffizi, 1002. Madonna in Glory. E.
1118. Repose in Flight.
1134. Madonna adoring Child.
Frankfort a/M. 22^A. Madonna with Infant John. 1517.
Hampton Court. 276. Holy Family with St. James.
281. St. Catherine reading.
London. 10. Education of Cupid.
15. Ecce Homo.
23. "Vierge au Panier."
Mr. Robert Benson: Christ taking leave of His Mother. E.

London (*Con.*). Mr. Ludwig Mond: Two fragments of Fresco—Heads of Angels. 1520–24.
Mr. George Salting: The Magdalen.
Duke of Wellington, Apsley House: Agony in Garden.

Madrid. 132. Noli me Tangere.
135. Madonna with infant John.

Milan. Brera, 427. Adoration of Magi. E.
Castello, 253. Madonna. E.
Comm. Benigno Crespi: Nativity. E.
Dr. Gustavo Frizzoni: Marriage of St. Catherine. E.

Modena. 17. Madonna.

Naples. "La Zingarella."
St. Antony Abbot. E.

Northington (Alresford, Hants). Lord Ashburton, The Grange: Madonna with SS. Peter, Martha, Leonard, and the Magdalen.

Paris. 1117. Marriage of St. Catherine.
1118. Antiope.
Gouaches, exhibited with the Drawings—Allegory of Vice, Allegory of Virtue.

Parma. 31. Fresco—"Madonna della Scala."
350. "Madonna della Scodella."
351. Madonna with the Magdalen and St. Jerome.
352. Pietà. 1520–24.
353. Death of SS. Placidus and Flavia. 1520–24.
758. Fresco—Annunciation.
Biblioteca: Fresco—Coronation. 1520–24.
Duomo, Cupola: Frescoes—Vision of St. John. 1524–30.

Parma (*Con.*). S. Giovanni Evangelista, Cupola: Frescoes—Assumption. 1520–24.
L. Transept over Door: Fresco—St. John writing. 1524.
Convent of S. Paolo: Frescoes—Diana and Putti.
Pavia. Galleria Malaspina, 60. Holy Family with SS. Elizabeth and John. E.
Rome. Borghese, 125. Danae.
Sigmaringen. Madonna. E.
Vienna. 59. Ganymede.
64. Io.

FRANCESCO COSSA.

School of Ferrara. Circa 1435–1480. Pupil of Tura.

Berlin. 115A. Autumn.
Bologna. 64. Madonna with St. Petronius, the Evangelist, and Alberto de Catanei. 1474.
S. Giovanni in Monte: Stained Glass in W. Window—St. John in Patmos.
Stained glass in N. aisle—Madonna and Angels.
Madonna del Baraccano: Frescoes around older fresco, which he restored. 1472.
Dresden. 43. Annunciation.
Ferrara. Palazzo Schifanoia: Frescoes [1]—Foot Race.
London. 597. St. Hyacinth.
Milan. Brera, 449. The Baptist and St. Peter.

[1] Executed before 1470. The remaining frescoes on the same wall were done (the best of them perhaps on Cossa's cartoons) by his followers; the others in the same hall by artists under his influence.

Paris. M. Joseph Spiridon: SS. Lucy and Martin.
Rome. Vatican: Miracles of St. Hyacinth.
Venice. Correr, Sala XVI, 9. Profile of Man (?).

LORENZO COSTA.

School of Ferrara-Bologna. 1460–1535. Pupil of Cossa and Ercole Roberti; partner of Francia at Bologna, and finally court painter at Mantua.

Bergamo. Conte Suardi: Christ.
S. Alessandro della Croce, Sacristy: Christ bearing Cross.
Berlin. 112. Presentation. 1502.
112A. Madonna and Saints (?). E.
114. Presentation.
115. Pietà. 1504.
Herr Geh. Richard von Kaufmann: St. Jerome.
Wesendonck Collection: 15. Holy Family and Saints.
Bologna. 65. St. Petronius with SS. Francis and Thomas Aquinas. 1502.
215. Madonna with SS. Petronius and Thecla. 1496.
376. Sposalizio. 1505.
392. Madonna with SS. Sebastian and James. 1491.
S. Giacomo Maggiore, Bentivoglio Chapel, R. Wall: Altarpiece of Bentivoglio Family. 1488.
L. Wall: Frescoes—Triumphs of Death and Fame. 1490.
Lunette above Altar: St. John in Patmos.

Bologna (*Con.*). Chapel of S. Cecilia: Frescoes—Conversion of Valerian. 1506.
St. Cecily distributing Alms. 1504–6.
S. Giovanni in Monte, High Altar: Coronation and Saints. 1501.
Seventh Altar, R.: Madonna and four Saints. 1497.
S. Martino Maggiore, Fifth Altar, L.: Assumption (in great part).
Misericordia, Choir: Stained glass in Window—Christ Blessing, and Annunciation. 1499.
S. Petronio, Seventh Chapel, L.: Madonna and Saints. 1492.

Boston, U. S. A. Mrs. Thomas O. Richardson: Bust of blond Lady.

Budapest. 124. Venus.

Dublin. Holy Family.

Florence. Pitti, 376. Portrait of Giovanni Bentivoglio
Uffizi, 1559. St. Sebastian. E.

Hampton Court. 295. Portrait of Lady.
304. Saint bearing Cross.

London. 629. Madonna and Saints. 1505.
2083. Portrait of Battista Fiera.
Mr. Robert Benson: Dead Christ.
Baptism.
Mr. George Salting: Concert. E.
Mr. Henry Yates Thompson: Albani Missal, Miniature—St. Jerome.

Lyons. 24. Holy Family. E.

Mantua. S. Andrea, Second Altar, L.: Madonna and Saints. 1525.

Milan. Brera, 429. Adoration of Magi. 1499.
Marchese Brivio: St. Anne teaching the Virgin.

Newport, U. S. A. Mr. Theodore M. Davis: St. Lucy.
New York. Mr. Andrew Carnegie: Holy Family.
Paris. 1261. Court of Isabella d'Este.
1262. Mythological Scene.
M. Léon Bonnat: St. Jerome.
Rome. Prince Barberini: Madonna.
Donna Laura Minghetti: Annunciation.
Venice. Lady Layard: Nativity.

DEFENDENTE FERRARI.

School of Vercelli. Active circa 1510–1535. Pupil of Spanzotti; influenced by Macrino d'Alba, and even more decidedly by Northern Art.

Avigliana (near Turin). S. Giovanni, First Altar, R. St. Ursula and Virgins.
First Altar, L.: Two wings of Triptych—Baptist and St. Lawrence.
Second Altar, L.: Madonna with SS. Crispin and Crispinian. 1535.
Fourth Altar, R.: Holy Family, Saints and Angels adoring Child.
L. Wall: Baptist with SS. Jerome and Bernard.
Choir: St. Ursula before the Pope.
SS. Lucy and Nicholas.
SS. Sebastian and Roch.
Temptation of St. Antony.
St. Christopher.
Madonna dei Laghi, High Altar: Triptych—Annunciation and Saints.
Baltimore, U. S. A. Mr. Henry Walters: Holy Family.

Bergamo. CARRARA, 164. Adoration of Shepherds.
409. Christ with Cross.
411. Christ at Column.
LOCHIS, 13. Holy Family and two Angels.
MORELLI, 63. Fête Champêtre.

Berlin. 1147. Nativity. 1511.

Besançon. 25. Baptist and Saint.

Budapest. HERR SANDOR LEDERER: Naming of Baptist.

Cavour (near Saluzzo, Piedmont). PARISH CHURCH: Marriage of St. Catherine.

Chieri (near Turin). AVV. CARLO BOSIO: Adoration of Magi.

Chivasso (near Turin). PARISH CHURCH, SECOND ALTAR, R.: Pietà.

Ciriè (near Turin). S. GIOVANNI: Madonna, Saints, and Worshippers. 1519.
CONFRATERNITÀ DEL SUDARIO: Assumption and Saints. 1516.

Feletto Canavese (Piedmont). PARISH CHURCH: Triptych—Holy Family with SS. Agatha and Lucy adoring Child.
ORGAN SHUTTERS—Madonna with St. Anne; Ecce Homo.

Frome (Somerset). MELLS PARK, MRS. J. HORNER: Baptist in Landscape.

Genoa. MARCHESA CAREGA MARCHI: Triptych—Madonna and Saints.

Ivrea. DUOMO, THIRD ALTAR, L.: Holy Family with St. Clare, Nuns, and Angels adoring Child. 1519.
SACRISTY: Holy Family with St. Robert Veremond and Donor adoring Child. 1521.

Leiny (near Turin). PARISH CHURCH: Adoration of Magi.

London. 1200. St. Peter Martyr and a Bishop.
1201. Baptist and a Bishop.
SOCIETY OF ANTIQUARIES, BURLINGTON HOUSE: Portrait of Bartolommeo Liviano di Alviano.
LORD ALLENDALE: Two panels with SS. Lucy, Agatha, Lawrence, and John.

Milan. BRERA, 274. St. Jerome. St. Andrew. SS. Sebastian and Catherine.
CASTELLO: Two panels with Saints and kneeling Donors.

Mondovì. SANCTUARY: Triptych—Madonna with SS. Jerome and Michael.

Montreal (Canada). SIR WILLIAM VAN HORNE: SS. Lawrence and John.

Oldenburg. 41. Altarpiece. 1528.

Paris. SALLE X: Pietà and Birth of Virgin (ascribed "École Française, XVI Siècle").
M. JOSEPH SPIRIDON: Altarpiece.

Ranverso (near Turin). S. ANTONIO, HIGH ALTAR: Polyptych. 1531.
CHOIR: Four panels painted on both sides—St. Jerome and Visitation; St. Antony, St. Paul, and Virgin; S. Maurizio and Gabriel; St. Christopher and Adoration of Magi.

Rome. PRINCE COLONNA: A Bishop.

Rosazza (near Biella). Triptych—St. Ivone and other Saints. E.

Sagra San Michele (near Turin). Triptych—Madonna with two Bishops and St. Michael.

San Benigno (near Turin). PARISH CHURCH, SACRISTY: Madonna with four Saints.

San Martino Alfieri (near Asti). PARISH CHURCH: Large Polyptych.

Stuttgart. 337. Christ among the Doctors. 1526.

Susa. Duomo, Inner Sacristy: Nativity with tiny Angels.

Turin. 30. bis. St. Jerome, Baptist, and kneeling Donor.

35. Marriage of St. Catherine.

36. Triptych.

38. Four Saints.

41. S. Maurizio.

52. Adoration of Magi. E.

Accademia Albertina, 127. SS. Francis and Agatha with kneeling Donor.

218. Holy Family and six Saints adoring Child.

Royal Palace: Madonna with Baptist, S. Nazario, and Donor.

Signor Vincenzo Fontana:

St. Catherine of Alexandria.
St. Michael.
Holy Family adoring Child.
Crucifixion.
Small Nativity. 1510.
Madonna nursing Child.
Two St. Jeromes.
St. Catherine.
St. Ives and Donor.
Baptist.
St. Francis and Donor.
Two Annunciations.
Sposalizio.
Landing of Magdalen at Marseilles.
Christ among the Doctors.
Twelve predelle pictures.

Duomo, Second Altar, R.: Polyptych with small pictures set in Wall.

Vercelli. Belle Arti: Triptych—Madonna and Saints.
Madonna in Glory.
Museo Borgogna: Adoration of Child.

Verona. 161. Madonna.

Vicenza. Sala IV, 15. Small Adoration of Magi and Annunciation to Shepherds.

Vienna. Count Lanckoronski: Christ before Pilate.
Baron Tucher: Madonna.

DOSSO DOSSI (Giovanni Lutero).

School of Ferrara. 1479–1541. Developed under influence of Giorgione and Titian.

Alnwick Castle. Duke of Northumberland:
"Pianto, Riso, Ira."
Portrait of Lady.
Bust of Giuliano, Duke of Nemours.

Bergamo. Lochis, 218. Madonna adored by St. George and a Bishop.

Berlin. 161. Portrait of Giovanni Moro, Admiral. 1538.

Chantilly. Musée Condé, 43. Bust of Woman in Turban.

Codigoro. Duomo: Madonna in Glory with Baptist and Evangelist.

Darmstadt. 529. Portrait of an old General.

Dresden. 125. St. Michael.
126. Justice (in part).
127. Peace (in small part).
128. Coronation and Church Fathers.
129. Coronation and Church Fathers.
130. An Hour leading the Steeds of Apollo (in part).
131. A Dream (in small part).
155. Portrait of Scholar.

Ferrara. Sala IX: Large Polyptych—Madonna and Saints.
Castello, Hall: Frescoes—Ariadne; Triumph of Bacchus.
Above a Window: Apollo.

Florence. Pitti, 147. Nymph and Satyr. E.
148. Drinking Party. L.
380. Baptist.
487. Repose in Flight.
Uffizi, 627. Portrait of a Warrior.

Frankfort a/M. 49A. Head of Young Man.

Frome (Somerset). Mrs. J. Horner, Mells Park: Rape of Proserpine.

Göttingen. University Gallery, 248. Bust of Lady.

Hampton Court. 60. Head of Man.
80. Bust of Man.
97. Holy Family.
183. St. William.

Liverpool. 82. Portrait of Man with Helmet.

London. 1234. Poet and Muse.
Mr. Robert Benson: Circe.
Earl of Carlisle: Judgment of Midas.
Mr. Ludwig Mond: Adoration of Magi.
Marquess of Northampton: Landscape with Figures (in part).
Mr. Claude Phillips: Small Pietà.
Mr. George Salting: Allegorical Figure with Cupid.
Mr. James Vernon Watney: Portrait of Laura Pisani. 1525.

Madrid. 479. Bust of Lady.

Milan. Brera, 431. Francesco d'Este as St. George.
432. Baptist.
433. St. Sebastian.

Modena. 11. Judith (?).
190, 197, 198, 367, 368. Diamond-shaped panels with Heads (in part).
437. Madonna with SS. Michael and George.
450. Ercole d'Este.
474. Court Jester.
475. Head of Man.
CARMINE: St. Albert (in part). 1530.
DUOMO, ALTAR, L.: Madonna and Saints. 1522.

Naples Madonna with Infant John.
Madonna with St. Jerome.
Madonna with kneeling Bishop.

Nervi (near Genoa). MARCHESE DURAZZO: Conversion of St. Paul (?).

Oldenburg. 5. Holy Family in Landscape.

Parma. 391. Adoration of Magi.
398. St. Michael (chiefly by Battista).
1534. Holy Family and St. John.

Pesaro. VILLA ALBANI: Remains of frescoes designed and partly executed by Dosso.

Portomaggiore (near Ravenna). MUNICIPIO: Madonna and two Saints (in part).

Rome. BORGHESE, 1. Apollo.
22. SS. Cosmas and Damian.
181. David and Goliath.
211. Madonna.
217. Circe.
220. Nativity.
304. Diana and Calisto (chiefly Battista Dosso).
CAPITOL, 80. Holy Family.
DORIA, 128. Christ and the Money Changers.

Rome (*Con.*). 171. Man with Red Sleeves.
411. Dido.
PRINCE CHIGI: Evangelist, St. Bartholomew, and Donors.

Rovigo. 102, 110. Four Saints (in part).
135. Madonna and Saints (chiefly Battista Dosso).

Scotland. LANGTON (DUNS), MRS. BAILLIE-HAMILTON: St. Liberale.
TYNINGHAME (EAST LINTON), EARL OF HADDINGTON: S. Paula reading.

Trent. CASTELLO: Frescoes—GROUND FLOOR, CEILING AND CORNICE: Emperors' Heads and Allegorical Figures; OVER DOOR TO DORMITORY: Bishop and Cardinal; HALL: Decorative Frieze, 1532; DORMITORY: Frieze of Putti; CEILING OF PASSAGE FROM CHAPEL TO COURT: Putti and Gods.

Vienna. 68. St. Jerome.
ACADEMY: Hercules and Pygmies.
COUNT LANCKORONSKI: Jupiter, Mercury, and Iris.
BARON TUCHER: Bust of Woman in Turban.

Wimborne (Dorset). LORD WIMBORNE, CANFORD MANOR: Baptist in Wilderness.

ERCOLE DI GIULIO CESARE GRANDI.

School of Ferrara. Circa 1465–1535. Pupil of Ercole Roberti; influenced by Costa, Francia, and Mantegna.

Bergamo. MORELLI, 58. Cain and Abel.

Berlin. HERR GEH. RICHARD VON KAUFMANN: Madonna with Magdalen and St. Catherine.

Bologna. Sala E: Head of (?) Alessandro Faruffino (fragment).

Bordeaux. 15. Madonna (?).

Budapest. 69. St. John the Evangelist.

Chicago. Mr. Martin Ryerson: Madonna.

Ferrara. Sala III: Small Nativity.
Sala VII: SS. Sebastian, Job, and Joseph with three Donors.
Sala VIII: St. Mary of Egypt.
Massari-Zavaglia Collection: Pietà.
Palazzo Scrofa-Calcagnini (Il Moro): Ceiling.

London. 1119. Madonna with Baptist and St. William.
Mr. Charles Butler: SS. Francis and Clare.
Sir William Farrer: Flight into Egypt(?)

Nîmes. Gower Collection, 131. Madonna and female Saint.

Richmond (Surrey). Sir Frederick Cook, Museum: Annunciation.

Rome. Capitol, 142. Portrait of Girl.
Marchese Visconti Venosta:
Creation of Eve.
Expulsion from Paradise.
Moses striking Rock.
Temptation.

Venice. Lady Layard: Triumph of Miriam.
Gathering of Manna.
"Madonna della Scimia"(?)

ERCOLE ROBERTI.

School of Ferrara. Circa 1430–1496. Studied at Padua. Pupil of Tura; influenced by the Bellini.

Berlin. 112C. St. John. E.
112D. Madonna.
Adolphe Thiem Collection: St. Jerome.
Bologna. St. Michael.
Dresden. 45. Christ bearing Cross.
46. Betrayal.
Liverpool. Royal Institution, 28. Pietà.
London. 1217. Gathering of Manna.
1411. Nativity and Pietà.
Mr. Robert Benson: SS. Jerome and Catherine.
Lyons. 64. Bust of St. Jerome.
Milan. Brera, 428. Madonna enthroned with Saints. 1480.
Cav. Aldo Noseda: Baptist and St. Jerome.
Modena. 50. Lucretia. L.
Paris. 1677. SS. Michael and Apollonia.
Richmond (Surrey). Sir Frederick Cook, Smoking Room, 6. Medea and her Children.
Rome. Count Blumenstihl: Pietà. L.
Count Gregori Stroganoff: Allegory (?).

PAOLO FARINATI.

School of Verona. 1522–1606. Pupil of Giolfino; influenced by Torbido and Brusasorci.

Arona. S. Graziano, Last Altar, L.: Holy Women at Tomb. 1573.

Berlin. 305. Presentation.
319. Bust of Man.
Herr Eugen Schweizer: Nativity.
Wesendonck Collection, 44. Old Man.

Budapest. 134. Christ bearing Cross.
175. Madonna with SS. John and Michael.
849. (Magazine). Martyrdom of St. Catherine.

Cassel. 497. Portrait of Man with Gloves. 1585.

Cleveland, U. S. A. Holden Collection, 18. Summer and Autumn (?).

Cologne. Portrait of Man with Book.

Cremia (Lago di Como). S. Michele, High Altar: Lucifer and Michael.
Altar, L.: St. Antony Abbot.

Dijon. Musée Trimolet, 11. Marriage of St. Catherine.

Florence. Uffizi, 612. Head of St. Paul.
Mr. H. W. Cannon, Villa Doccia: Assumption with two Portrait Busts; Adoration of Infant Christ.

Gotha. 508. Portrait of Man.

Grenoble. 397. Descent from Cross. 1573.

The Hague. 311. Adoration of Magi.

Hanover. Provinzialmuseum, 376. Holy Family and Infant John.

Karlsruhe. 420. God and a Hermit.

Mantua. Duomo, Chapel of Sacrament: St. Martin.

Milan. Borromeo, 38. Portrait of an Ecclesiastic.
Poldi-Pezzoli, 554. Madonna.
Archbishop's Palace: The Eternal.

Montpellier. 603. Head of Old Man.

New Haven, U. S. A. Jarves Collection, 110. Christ appearing to Saints.

New York, U. S. A. HISTORICAL SOCIETY, 214. Abraham and Hagar.
Paris. 1586. Council of Trent.
Prague. RUDOLFINUM: Magdalen adoring Cross.
Richmond (Surrey). SIR FREDERICK COOK, 51. Two old Men.
Rome. BORGHESE, 97. Man with Glove (?).
MISS HERTZ: Madonna.
Christ bearing Cross.
Salò (Lago di Garda). S. BERNARDINO, CHOIR: Nativity. 1584. Annunciation.
Scotland. BROOMHALL (DUNFERMLINE, FIFE), EARL OF ELGIN: Old Blacksmith.
GOSFORD HOUSE, EARL OF WEMYSS: Fresco —Three Graces.
Stuttgart. 144. Juno and the Fates.
262. Portrait of a Venetian.
Venice. 272. Head of Old Woman.
PRINCE GIOVANELLI: Adoration of Magi.
Verona. 13. Ecce Homo. 1562.
58. Knight of Malta.
197. Madonna (fragment).
329. Musician.
496. SS. Anne, Bartholomew, and Jerome.
574. SS. Onofrio, Francis, and Jerome, with Busts of Donors. 1592.
S. ANASTASIA, L. TRANSEPT: Deposition. 1589
S. GIORGIO IN BRAIDA, CHOIR, L. WALL: Fall of Manna.
R. WALL: Loaves and Fishes. 1603.
S. GIOVANNI IN FONTE, BEHIND HIGH ALTAR: Baptism.
MADONNA DI CAMPAGNA: Nativity. 1589.
S. MARIA IN ORGANO, FOURTH ALTAR, R.: St. Michael.

Verona (*Con.*). CHOIR: Massacre of Innocents. 1556; Feast of St. Gregory; Triumph of Constantine; Christ walking on Water. 1558.
S. MARIA IN PARADISO, HIGH ALTAR: Assumption.
SS. NAZZARO E CELSO, CHOIR: Four stories of Saints; Frescoes in Vaulting.
SECOND ALTAR, R.: Fresco in Lunette —Adam and Eve.
S. PAOLO, FIRST ALTAR, R.: Deposition.
FIRST ALTAR, L.: Transfiguration.
SACRISTY, R.: Madonna in Glory. 1588.
S. STEFANO, L. TRANSEPT: Pentecost. 1598.
S. TOMMASO, FIRST ALTAR, L.: Madonna in Glory. 1569.
THIRD ALTAR, L.: Vision of Madonna.

Vienna. 385. St. Sebastian.
387. Baptist.
388. Adam and Eve.
390. Lucretia.
398. Hercules and Dejanira.
400. Venus and Adonis.

FERRARESE BEFORE 1500.

Berlin. 113[A]. Atalanta (School of Ercole Roberti).
Bologna. 592. Madonna with Baptist and St. Antony (School of Cossa).
S. GIOVANNI IN MONTE, FIFTH CHAPEL, L., L. WALL: Madonna with two Angels (School of Cossa).
S. PETRONIO, THIRD CHAPEL, R.: St. Jerome (close to Cossa).
FIFTH CHAPEL, R.: Apostles in Niches (School of Cossa).

Chantilly. Musée Condé, 16A. Miniature—"Turris Sapientiæ" (close to Ercole Roberti).

Cremona. 384. Crucifixion (close to Bianchi's "Noli me Tangere" at Modena).

Dresden. 44. Nativity (School of Cossa).

Dublin. Portrait of Young Man with Lute (possibly a late Tura).

Edinburgh. 1. Baptist and St. Michael (by one of Cossa's Schifanoia assistants).

Ferrara. Palazzo Schifanoia: Frescoes (School of Cossa).

Florence. Mr. Spencer Stanhope, Villa Nuti: Predella in three parts with Life of Virgin (School of Cossa).

Marchese Max. Strozzi, Villa Strozzi: Two Allegorical female Figures (School of Tura).

Two Architectural Pieces (School of Cossa).

Frankfort a/M. 6. Madonna crouching over Child (School of Ercole Roberti).

Lille. 214. Madonna with Baptist, St. Peter, and Angels (School of Tura and Cossa).

Locko Park (near Derby). Mr. Drury-Lowe: Profile of Young Este (close to Cossa).

London. 1127. Last Supper (close to Ercole Roberti).

Sir Kenneth Muir Mackenzie: Woman in white Cap.

Mayence. 103, 106. Allegory and Triumph of Chastity (School of Ercole Roberti).

Milan. Poldi-Pezzoli, 597. Charity and Putti (close to Tura).

Modena. 49. Portrait of Boy (close to Bianchi).

Newport, U. S. A. Mr. Theodore M. Davis: Bishop (close to Cossa).

Nonantola (between Bologna and Modena). Parish Church, R. Wall: Fresco—Annunciation and Saints (School of Cossa).
Sacristy: Ascension (same hand).

Padua. 424. Landing of Argonauts (perhaps old copy of an Ercole Roberti).

Paris. 1167. Madonna and Angels (between Bianchi, Grandi, and Francia).
Musée des Arts Decoratifs: Christ on Cross (School of Ercole Roberti).
Mme. Edouard André: SS. Sebastian and Ursula (School of Ercole Roberti).
M. Gustave Dreyfus: Portraits of Giovanni Bentivoglio and his Wife (perhaps by G. F. Maineri, or possibly Bianchi).

Schottwein (near Semmering, Austria). Parish Church, L. Transept: Annunciation (School of Ercole Roberti).

Turin. Museo Civico: Della Rovere Missal (Miniaturist between Ercole Roberti and Bianchi).

Venice. Lady Layard: Ecce Homo (between Ercole Roberti and Zoppo).

Vienna. Prince Liechtenstein: Ecce Homo (replica of Lady Layard's).

FERRARI, see GAUDENZIO.

VINCENZO FOPPA.

Founder of Milanese School. Circa 1427–after 1502. Studied at Padua in School of Squarcione; influenced later by Bramante.

Arcore (near Monza). Vittadini Collection: Annunciation.

Baltimore, U. S. A. Mr. Henry Walters: SS. Agnes and Catherine.

Basel. Herr Rheinhold Warnery: SS. Bartholomew and Gregory.

Bergamo. Carrara, 154. Crucifixion. 1456.
Lochis, 225. St. Jerome. E.

Berlin. I.133. Pietà.
1368 (Magazine). Madonna.

Florence. Mr. B. Berenson: Madonna nursing Child.

London. 729. Adoration of Magi.
Hertford House, 538. Fresco — Gian Galeazzo Sforza reading.
Sir W. Martin Conway: Dead Christ.

Milan. Brera, 19. Fresco—Madonna with Baptist and Evangelist. 1485.
20. Fresco—St. Sebastian.
307. Polyptych.
Castello. 45. Fresco—Baptist.
48. Fresco—Saint in Turban.
52. Fresco—St. Francis receiving the Stigmata.
305. Madonna.
Martyrdom of St. Sebastian.
Poldi-Pezzoli, 643. Madonna (?). L.
Comm. Benigno Crespi: Madonna.
Dr. Gustavo Frizzoni: Madonna.
Cav. Aldo Noseda: Madonna and Angels.
St. Paul.
Prince Trivulzio: Madonna.
S. Eustorgio, Portinari Chapel: Frescoes—The Church Fathers. (The remaining frescoes are from his designs.) Before 1468.

Newport, U. S. A. Mr. Theodore M. Davis: Madonna against Rose-hedge. L.

Paris. M. Cheramy: Ecce Homo.

Philadelphia, U. S. A. Mr. John G. Johnson: Madonna.

Savona. Madonna del Castello: Large Polyptych (assisted by Brea di Nizza). 1490.

FRANCESCO FRANCIA.

School of Ferrara-Bologna. Circa 1450–1517. Pupil and partner of Costa; influenced by Ercole Roberti.

Bergamo. Lochis, 221. Christ on Cross.

Berlin. 122. Madonna and six Saints. 1502.
125. Holy Family with Portrait of Bianchini. E.

Besançon. Musee Jean Gigoux, 13. Tondo—Ecce Homo.

Bologna. 78. Madonna, Saints, and Donor. 1494.
79. Immaculate Conception and Saints.
80. Madonna and four Saints.
81. Madonna, Saints, and the poet Casio adoring Child. 1499.
82. Predella with Life of Christ.
83. Pietà.
371. Immaculate Conception and four Saints. 1500.
372. Madonna with SS. Jerome and Lawrence.
373. Christ on Cross.
Arciginnasio, Library: Crucifixion. E.
Palazzo Communale: Fresco—"Madonna del Terremoto." 1505.
Palazzo Ercolani: God the Father.

Bologna (*Con.*). S. Giacomo Maggiore, Bentivoglio Chapel: Madonna and Saints. 1499.
Oratory of S. Cecilia: Two Frescoes —Marriage and Burial of St. Cecily. 1506.
S. Martino Maggiore, First Chapel, L.: Polyptych (probably 1506, the date of the Chapel).
Misericordia, Sixth Altar, L.: Baptism.
Second Window, R.: Stained Glass—Madonna.
SS. Vitale ed Agricola, First Chapel, L.: Angels and Landscape around a Madonna by Sano di Pietro.

Boston, U. S. A. Mrs. J. L. Gardner: Madonna.

Brescia. Galleria Martinengo: Madonna and Infant John in Landscape.
S. Giovanni Evangelista, First Chapel, L.: Trinity and four Saints.

Budapest. 75. Madonna and Infant John.

Cesena. Library: Presentation.

Chantilly. Musée Condé, 17. Annunciation.

Cirencester (Gloucestershire). Mr. A. W. Leatham, Miserden Park: Portrait of Federigo Gonzaga. 1510.

Cologne. 552. Madonna. L.

Dresden. 48. Baptism. 1509.
49. Adoration of Magi.

Ferrara. Duomo, Sixth Altar, L.: Coronation and Saints.

Florence. Uffizi, 1124. Portrait of Evangelista Scappi.

Forlì. 98. Nativity.

Glasgow. 369. Nativity. E.

Hampton Court. 307. Baptism.

London. 179. Madonna and St. Anne with Saints.
180. Pietà.
638. Madonna and two Saints.
MR. ROBERT BENSON: Madonna and St. Francis. L.
MR. LUDWIG MOND: Madonna and Angels.
EARL OF NORTHBROOK: Holy Family with St. Anthony. 1512.
Lucretia.
MR. GEORGE SALTING: Portrait of Bartolommeo Bianchini.
Pietà.
MRS. J. E. TAYLOR: Madonna with St. Francis and Bianchini.
SIR. JULIUS WERNHER: Madonna with Baptist and Virgin Martyrs.

Lucca. S. FREDIANO, R. WALL: Fresco—Coronation (in part).

Lutschena (near Leipzig). BARON SPECK VON STERNBURG: Madonna. 1517.

Madrid. CASA FERNAN NUÑEZ: St. Sebastian.

Milan. BRERA, 448. Annunciation.
POLDI-PEZZOLI, 601. St. Antony of Padua.
COMM. BENIGNO CRESPI: St. Barbara.
DR. GUSTAVO FRIZZONI: St. Francis.

Munich. 1039. Madonna in Rose Garden.
1040. Madonna and two Angels.

Paris. 1435. Nativity.
1436. Crucifixion.
M. HENRI HEUGEL: Portrait of Bernardino Vanni.
COMTESSE DE POURTALÈS: Madonna with St. John and Angel.

Parma. 123. Deposition.

Parma (*Con.*). 130. Madonna and four Saints. 1515.
359. Madonna with Infant John.
Philadelphia. Academy of Fine Arts, 422. Head of Virgin. L.
Pressburg. Count Jean Palffy: Madonna. 1495.
Rome. Borghese, 57. St. Antony of Padua.
61. Madonna. L.
65. St. Stephen. E.
Capitol, 27. Presentation (in part).
Corsini, 712. St. George and the Dragon.
St. Petersburg. 65. Pietà.
68. Madonna.
69. Madonna with SS. Jerome and Lawrence and two Angels. 1500.
Count Bloudoff: Madonna. L.
Turin. 155. Pietà. 1515.
Accademia Albertina, 132. Baptist.
Vercelli. Museo Borgogna: Madonna and St. Antony Abbot.
Vienna. 47. Madonna and Saints.
Academy, 505. Madonna with SS. Luke and Petronius (in part). 1513.
Wallington Hall (Cambo, Northumberland). Sir George Otto Trevelyan: Madonna and Angel.

GAROFALO (Benvenuto Tisi).

School of Ferrara. Circa 1481–1559. Pupil of Panetti; influenced by Dosso, and somewhat by Palma Vecchio, and Raphael.

Alnwick Castle. Duke of Northumberland: Woman at Toilet.
Christ healing Demoniac.
Amsterdam. 1432. Holy Family and Saints (?).

Bergamo. Lochis, 228. Madonna with SS. Roch and Sebastian.
Morelli, 8. Madonna.
34. Holy Family.
39. Portrait of (?) Himself.

Berlin. 243. St. Jerome.
261. Adoration of Magi.
Herr Geh. Richard von Kaufmann: Presentation.
Herr Eugen Schweizer: Christ at the Well.
Wesendonck Collection, 73. Madonna and Infant John.

Bologna. 563. Holy Family.
S. Salvatore, First Altar, L.: Baptist taking leave of his Father. 1542.

Bowood Park (Calne). Marquess of Lansdowne: Landscapes with Figures.

Breslau. 131. Annunciation.

Cambridge. Fitzwilliam Museum, 160. Baptist.

Codigoro. Duomo: Madonna with SS. Martin and Lucy. E.

Cracow. Czartoryski Museum: Adoration of Magi. E.
Count André Potocki: Madonna in Glory.

Dresden. 132. Poseidon and Athene. 1512.
133. Madonna adoring Child. 1517.
134. Madonna with SS. Peter, George, and Bernard. 1530.
135. Mars and Venus before Troy.
136. Holy Family.
137. Madonna with SS. Cecily, Antony of Padua, and Bernardino.
138. Bacchanal. L.

Ferrara.

Sala IV: Fresco—Triumph of Church. 1523 or 24.

Sala V: Adoration of Magi. 1549.

Sala VI: Lazarus. 1534.
Madonna with Baptist, St. Jerome, and Donors.
Nativity. 1513.
Agony in Garden.
Adoration of Magi. 1537.

Sala VII: Madonna in Glory with SS. Jerome and Francis and Donors.
Flight into Egypt.
Massacre of Innocents. 1519.
Mass of St. Nicholas of Tolentino.

Sala VIII: Four panels with Conversion of Constantine.

Sala IX: St. Peter Martyr.
Madonna and Donor.
Story of Cross. 1536.
Nativity and Donor. 1525.

Seminario: Two Ceilings with Frescoes. 1519.

Duomo, Third Altar, R.: Madonna and six Saints. 1524.

Chapel of Sacrament: Madonna. 1532.
R. and L. of Door: Frescoes—SS. Peter and Paul.

Sacristy: SS. Peter and Paul.
Annunciation.

S. Francesco, First Altar, L.: Frescoes—Betrayal and two Portraits. 1522–24.

Chapel, R.: Frescoes—Nativity and Repose in Flight.

Ferrara (*Con.*). S. MARIA DELLA CONSOLAZIONE, OVER DOOR: Fresco.
S. MONICA, OVER DOOR: Fresco—Madonna.

Florence. UFFIZI, 1038. Annunciation.

Fondra (near Bergamo). PARISH CHURCH: Annunciation.

Frankfort a/ M. 22. Holy Family.

Grittleton (Chippenham, Wilts). SIR A. D. NEELD: Madonna and Saints.

Liverpool. ROYAL INSTITUTION, 26. Madonna (?).

London. 81. Vision of St. Augustine.
170. Holy Family and Saints.
642. Agony in Garden.
671. Madonna enthroned. 1517.
DUKE OF BUCCLEUCH: Holy Family with St. Catherine.
CAPTAIN G. L. HOLFORD, DORCHESTER HOUSE: Madonna in Glory.
MR. CHARLES BRINSLEY MARLAY: Nativity. E. (?).
MR. LUDWIG MOND: Pagan Sacrifice.
EARL OF NORTHBROOK: Holy Family. St. James. 1538.
DUKE OF NORTHUMBERLAND, SYON HOUSE: Baptist.

Meiningen. GRAND DUCAL PALACE: Madonna with SS. Francis and Jerome.
Madonna in Glory and Saints.

Milan. BRERA, 438. Deposition. 1527.
439. Crucifixion.
440. Annunciation.
442. Madonna.

Modena. 185. Pietà. 1527.
454. Madonna and three Saints. 1533.

Munich. 1080. Pietà. 1530.
1081. Madonna and Saints.
Münster i/ W. 39. Madonna in Landscape. E.
Nantes. 376. Holy Family.
Naples. Circumcision.
Madonna and kneeling Bishop (?).
Oldenburg. 4. St. Catherine.
Padua. 458. Holy Family and St. Elizabeth.
Paris. 1550. Circumcision.
1553. Christ Child Asleep.
1554. Madonna.
Parma. 366. Nativity.
369. Madonna in Glory.
Posen. Raczynski Collection: Jupiter and Io.
Richmond (Surrey). Sir Frederick Cook, Long Gallery, 9. Fresco—St. Christopher.
Rome. Borghese, 204. Marriage at Cana.
210. Madonna. E.
213. Madonna and Saints.
224. Nativity.
236. St. Peter on the Water.
237. Flagellation.
240. Madonna and Saints.
246. Conversion of Paul. 1545.
409. Holy Family.
Capitol, 53. Holy Family and Saints.
57. Magdalen.
66. Madonna.
120. Annunciation. 1528.
204. Madonna in Glory.
Corsini, 627. Christ bearing Cross.
630. Adoration of Magi.
643. Agony in Garden.
Doria, 144. Holy Family adored by Monks.

Rome (*Con.*). VATICAN. PINACOTECA: Holy Family and St. Catherine.
PRINCE CHIGI: SS. Antony Abbot, Antony of Padua, and Cecily. 1523.
Ascension.
MR. LUDWIG MOND: St. Cecily.
CONTE SUARDI: Angel and Sibyl.

Scotland. LANGTON (DUNS), MRS. BAILLIE-HAMILTON: Madonna.

Schloss Sternburg (Silesia). PRINCE LIECHTENSTEIN: Heads of Woman and Boy.

St. Petersburg. 30. Adoration of Shepherds. 1848. Marriage at Cana. 1531.
COUNT BLOUDOFF: Holy Family in Glory. Madonna.

Strasburg. 269 Nativity. E. (?).

Turin. 153. Christ among the Doctors.
154. Paintings on Frame.

Venice. 56. Madonna in Glory and four Saints. 1518.
LADY LAYARD: Bust of Female Saint.

Vienna. COUNT LANCKORONSKI: Venus and Mars.
PRINCE LIECHTENSTEIN: Madonna and Infant John. E.

Wimborne (Dorset). LORD WIMBORNE, CANFORD MANOR: Annunciation.

GAUDENZIO FERRARI.

School of Vercelli. Circa 1470–1546. Pupil of Spanzotti; strongly influenced by Bramantino, somewhat less by Perugino and Leonardo, and slightly by Correggio.

Arona. S. MARIA, BORROMEO CHAPEL: Altarpiece. 1511.

Bellagio (Lake of Como). S. Giovanni, Altar, L.: Saints and Donors adoring Resurrected Christ.

Bergamo. Carrara, 98. Madonna.
Lochis, 49–51. Putti.

Berlin. 213. Annunciation.
Herr Eugen Schweizer: Gabriel. E.
Six Putti (in chiaroscuro). L.
Small Nativity and Adoration of Magi. L.

Busto Arsizio (near Milan). S. Maria di Piazza: Assumption and Saints.

Canobbio (Lago Maggiore). S. Maria della Pietà: Calvary.

Casale Monferrato. Duomo, L. of Door: Baptism. L.

Como. Duomo, Chapel of St. Abbondio: Flight into Egypt. L.
Prophet (over the Luini).
Chapel of S. Giuseppe dei Marchi: Sposalizio.

Genoa. Palazzo Balbi-Piovera: Small Holy Family.

London. 1465. Resurrected Christ.
Captain G. L. Holford, Dorchester House: Holy Family with Cardinal Donor.
Mr. Ludwig Mond: St. Andrew.
Marquess of Northampton: Madonna.

Merate (near Milan). Marchese Prinetti: Dominican Nun.

Milan. Borromeo, 10. St. Sebastian.
12. Holy Family with St. Joachim.
14. St. Roch.
16. Two Putti with Crown.

Milan (*Con.*). BRERA, Frescoes—26. Presentation.
27. Expulsion of Joachim from Temple.
28. Annunciation of Virgin's Birth.
29. Conception of St. Anne.
30. Consecration of Virgin.
31. 32. Annunciation.
33. Adoration of Magi.
34. Assumption.
35, 36, 38. Angels.
37. Visitation.
274. St. Jerome.
277. Madonna.
321. Martyrdom of St. Catherine.
Nativity (from Archbishop's Palace).
CASTELLO, 307. Monochrome Predella.
POLDI-PEZZOLI, 650. Madonna and four Saints.
CONTE CICOGNA: Marriage of St. Catherine.
COMM. BENIGNO CRESPI: Pietà.
CAV. ALDO NOSEDA: Two monochrome Predelle.
CONTE LORENZO SORMANI: Adoration of Child.
S. AMBROGIO, RECESS OF DOOR, R.: Frescoes—Deposition, Saints and Angels. L. CHAPEL OF ST. BARTHOLOMEW: Madonna with St. Bartholomew and Baptist.
S. GIORGIO AL PALAZZO, FIRST ALTAR, R.: St. Jerome and Donor.
S. MARIA PRESSO CELSO, AMBULATORY: Baptism.

Milan (*Con.*). S. Maria delle Grazie, Chapel of S. Corona: Frescoes—Scenes from Passion, and Angels. 1542.
S. Maria della Passione, L. Transept: Last Supper. 1544.

Novara. Library: Four Angels.
Duomo, Third Altar, R.: Marriage of St. Catherine, Pietà and Predelle. L.
S. Gaudenzio, Third Altar, L.: Polyptych.

Oldenburg. 40. Madonna and two Angels.

Pallanza (Lago Maggiore). Madonna di Campagna, Cupola,: Frescoes.

Paris. 1285. St. Paul. 1543.

Quarona (Valsesia). S. Antonio: Madonna crowned by Angels.

Rivoli (near Turin). Municipio: Banner.

Saronno. S. Maria dei Miracoli, Cupola: Frescoes—Music-making Angels. 1535–6.

Thiene (Veneto). Castello Colleoni: Angel making Music.

Turin. 43. Meeting of Joachim and Anne. E.
44. The Eternal. E.
46. St. Peter and Donor.
47. Madonna and St. Anne. E.
48. Joachim driven from the Temple. E.
49. Madonna with SS. Martin and Maurice. L.
50. Crucifixion.
51. Pietà. L.
Royal Palace: Madonna with SS. Catherine, Agnes, and four male Saints, and three Putti.

Valduggia (Valsesia). Chapel of S. Rocco: Frescoes—St. Orso and Apprentice; St. Helen with Cross. 1516.

Varallo. Comm. P. Calderini: Monochrome Predella with Martyrdom of St. Catherine.

Sacro Monte, Chapels with Frescoed Backgrounds to the Terracotta Groups: V. Adoration of Magi.

XI. Pietà.

XXXVIII. Crucifixion. 1523.

S. Gaudenzio, Choir: Polyptych.

S. Maria delle Grazie, Screen: Frescoes—21 Scenes from Life of Christ. 1513.

Chapel of St. Margaret: Frescoes—Scenes from Childhood of Christ. 1507.

Cloister: Fresco—Pietà. E.

Cappella di Loreto (between Varallo and Roccapietra): Lunette over Entrance: Fresco—Holy Family and Angels.

Venice. Lady Layard: Annunciation. E.

Vercelli. Asilo Infantile: Last Supper. L.

Belle Arti: Fresco—St. Roch.

Museo Borgogna: Madonna and six Saints. Four Putti.

Three Sketches—Golden Calf; Brazen Serpent; a Feast.

Badia di S. Andrea, Sacristy: Fresco—Madonna.

S. Cristoforo, Choir: Madonna and Saints. 1529.

Chapel, R.: Frescoes—Crucifixion and Scenes from the Life of Mary Magdalen. 1530–1532.

Chapel, L. Frescoes—Scenes from the Life of the Virgin; SS. Catherine and Nicholas and Donors.

S. Francesco, First Chapel, R.: St. Ambrose.

GIANPIETRINO.

School of Milan. Active in the first decades of the sixteenth century. Imitator of Leonardo.

Auxerre. 42. Madonna and Child holding Flowers.

Berlin. 205. Magdalen.
215. St. Catherine.
HERR EUGEN SCHWEIZER: Magdalen.

Blaschkow (Bohemia). HERR GASTON VON MALLMAN: Madonna.

Brocklesby (Lincs.) THE EARL OF YARBOROUGH: The Saviour.

Budapest. 108. Madonna with Michael and Jerome.

Chantilly. MUSÉE CONDÉ, 28. Head of Young Woman.

Englewood (New Jersey, U S. A.) MR. D. F. PLATT: Madonna.

Florence. PITTI, 381. St. Catherine.

Gloucester. HIGHNAM COURT, SIR HUBERT PARRY:
14. Madonna and St. Jerome.
61. Madonna with Lily.

Hampton Court. 412. St. Catherine.

Isola Bella (Lago Maggiore). PALAZZO BORROMEO: Lucretia.
Cleopatra.

London. CAPTAIN G. L. HOLFORD, DORCHESTER HOUSE: Madonna.
MR. CHARLES BRINSLEY MARLAY: Madonna.
MR. LUDWIG MOND: Salome.
Venus.
MR. HALLAM MURRAY: Madonna.
DUKE OF NORTHUMBERLAND, SYON HOUSE: Madonna nursing Child.

Malmesbury. CHARLTON PARK, EARL OF SUFFOLK: Madonna nursing Child.

Milan. AMBROSIANA: Ecce Homo.
Evangelist.
Magdalen.
Madonna.
Madonna and female Saint.
BORROMEO, 4. St. Michael.
5. Mourning Figure.
6. St. Catherine.
9. Plenty.
BRERA, 261. Madonna.
262, 263. Magdalens.
CASTELLO, 304. Madonna.
306. Magdalen.
Judith. L.
POLDI-PEZZOLI, 648. Madonna; Verso—Geometry.
BARONE BAGATI VALSECCHI: Triptych—Madonna and four Saints.
Christ Enthroned.
MARCHESE BRIVIO: Egeria.
NOB. GUIDO CAGNOLA: Holy Family.
COMM. BENIGNO CRESPI: Madonna and Infant John.
S. SEPOLCRO, SACRISTY: Holy Family and St. Roch adoring Child.

Naples. Madonna and two Donors.
Madonna with Baptist and St. Jerome.

Neuwied. FÜRST ZU WIED: Leda (designed by Leonardo).

New York. MR. E. RUTHERFORD STUYVESANT: Magdalen.

Paris. COMTESSE DE BÉARN: Female Saint Reading.

Pavia. DUOMO: Altarpiece. 1521.

Richmond (Surrey). Sir Frederick Cook, Long Gallery, 1B. Madonna.
4. Nativity.

Rome. Borghese, 456. Madonna.
Villa Albani: Madonna.
Marchese Visconti Venosta: Cardinal Ascanio Sforza.
St. Roch.

Rovigo. 126. Ecce Homo.

Scotland. Gosford House, Earl of Wemyss: Magdalen. L.

Stuttgart. 238. Madonna with St. Jerome (replica of picture at Gloucester).

Turin. 138. Christ bearing Cross.
Accademia Albertina, 221. Version of "Vierge aux Rochers." L.
240. Mocking of Christ. L.

Venice. Lady Layard: Christ bearing Cross.

NICCOLO GIOLFINO.

School of Verona. 1476–1555. Pupil of Liberale.

Altenburg. Lindenau Museum, 190, 191. Two small Scenes.

Bergamo. Morelli, 105. Madonna.

Berlin. 284. Lucretia (version of a Bramantino in Casa Sola-Busca at Milan).
1176. Madonna in Glory with Saints and Virtues.
Herr Eugen Schweizer: Three small pictures with Story of Marcellus.

Besançon. Musée Jean Gigoux, 262. Angels Singing.

Cambridge. Fitzwilliam Museum, 208. Classical Subject.
210. Atalanta's Race.

Florence. Mr. B. Berenson: Two small Scenes with the Story of Phaeton.

Mr. H. W. Cannon, Villa Doccia: Presentation.

St. Michael and two Bishops.

Genoa. Palazzo Brignole-Sale: Profile of Man in Fur.

London. 749. Portraits of Giusti Family.

Mr. Robert Benson: Death of Smerdis.

Coronation of Darius.

Earl of Crawford: Roman Scene.

Paris. M. Georges Chalandon: Theseus and Amazon.

Venice. Comm. Guggenheim: Deucalion and Pyrrha Visit to Shrine.

Verona. 189. Achilles and Ulysses.

240. Madonna.

249. Madonna appearing to John, Jerome, and Donor.

546–550, 562, 563. Allegorical Female Figures.

Piazza dell' Erbe, 26 and 30. Fragments of Allegorical fresco.

House near S. Pietro Incarnario: Frescoes on Façade.

S. Anastasia, Fourth Chapel, L.: Pentecost. 1518.

Second Altar, L.: Vision of the Madonna.

S. Bernardino, First Chapel, R.: Frescoes.

Chapel R. of Choir: Betrayal.

Christ before Pilate.

Nailing to Cross.

Resurrection.

Verona (*Con.*). S. Bernardino, Cloister: Fresco—Heads of three Monks.

Duomo, Second Altar, R.: Entombment and four Saints.

S. Maria in Organo, R. Side of Nave: Frescoes—Creation and Expulsion from Paradise; Flood; Sacrifice of Isaac; Joseph sold by his Brethren; Baptist; St. Peter; St. Paul.

R. Transept, over Arch: Fresco—Ascension.

Chapel R. of Choir: Frescoes—Fall of Manna; Sacrifice in Temple; Saints; Instruments of Passion.

Outside: Fresco—Annunciation.

S. Maria della Scala, Third Altar, L.: Fresco—Madonna della Misericordia; Medallions.

Fifth Altar, L.: Pentecost.

S. Stefano, Altar R. of Choir: Madonna appearing to Francis, Jerome, and other Saints.

Vienna. Baron Stummer von Tavornok: Wedding of Marcellus.

GIROLAMO GIOVENONE.

School of Vercelli. Circa 1490–1555. Fellow-pupil and follower of Gaudénzio Ferrari.

Bergamo. Lochis, 160. Triptych. 1527.

Budapest. 324 (Magazine). Assumption. E.

Gattinara (Prov. di Novara). Madonna del Rosario: Triptych.

Grignasco (Valsesia). Parish Church, Choir, R. Wall: Family of Virgin.

London. 1295. Madonna and Saints.

Richmond (Surrey). Sir Frederick Cook, Long Gallery, 1. Madonna with two female Saints.

Upstairs: Copy of Raphael's "Madonna d'Orléans."

Rivoli (near Turin). Municipio: Madonna and Saints.

Santhià (Piedmont). S. Agata, Second Chapel, L.: Polyptych. 1531.

Strasburg. Small Last Supper (?).

Triest. Library: Bust portrait of Lady.

Turin. 39. Madonna with SS. Abbondio, Dominic, and Donors. 1514.

40. Madonna with Magdalen and SS. Catherine, Eusebio, and Peter Martyr.

Comm. Piero Giacosa: Adoration. E.

Vercelli. Asilo Infantile. Fresco—Large Madonna.

Belle Arti: Crucifixion. L.

Madonna with Baptist and Warrior Saint 1513.

SS. Christopher and Catherine, Baptist, female Saint and Donor.

Holy Family and Angels. E.

Triptych—Holy Family with SS. Michael and Jerome. L.

Archbishop's Palace: Adoration of Magi.

GIROLAMO DA CARPI.

School of Ferrara. 1501–1556. Pupil of Garofalo; influenced by Dosso, whom he seems to have assisted.

Bologna. 564. Madonna and Angels. E.

S. Martino Maggiore, First Altar, R.: Adoration of Magi. 1530.

Bologna (*Con.*). S. Salvatore: Marriage of St. Catherine, with SS. Sebastian and Roch.

Dresden. 124. St. George.
142. Opportunity and Patience. 1541.
143. Venus drawn by Swans.
144. Judith.
145. Ganymede and the Eagle.
299. St. Margaret (?).

Ferarra. Sala I: Fresco—St. Catherine.
Castello: Frescoes—Three Bacchanals (?).
Duomo, Canons' Sacristy: Full length Portrait.
S. Francesco, Nave and Transepts: Frescoed Friezes.
S. Paolo: St. Jerome in Desert.

Florence. Pitti, 36. Portrait of Archbishop Bartolini-Salimbeni.
311. Portrait of Alphonso I, Duke of Ferrara (?).

Grittleton (**Chippenham, Wilts**). Sir Audley D. Neeld: Bust of Man.

London. Earl of Yarborough: Bust of Lady as Judith.

Milan. Prince Trivulzio: Portrait of Alberto Pio da Carpi (?).

Modena. 471. Portrait of Ercole d'Este.

Pesaro. Villa Albani: Frescoes—Coronation and Procession of Charles V, and other scenes.

Rome. Capitol, 199. Holy Family and Saints.

GIROLAMO DA CREMONA.

Active 1467–1483. Developed under the influence of Mantegna.

Berlin. Herr Eugen Schweizer: Miniature—Crucifixion.

Florence. Biblioteca Nazionale: II, III, 27, Magl. Raimundi Lulii Opera Chemica: Miniatures.
Spedale: Miniatures in a Breviary

London. Mr. Henry Yates Thompson: Two illuminated pages in a Latin Aristotle. 1483.
Mr. Fuller Maitland: St. Peter healing Cripple.

New Haven, U. S. A. Jarves Collection, 55. Nativity.

Reigate. Lady Henry Somerset, The Priory: Poppæa giving Alms to St. Peter.

Siena. Duomo, Library: Miniatures. E.

Verona. Miniature—Descent of the Holy Spirit.

Viterbo. Duomo, Chapel, L.: The Saviour with four Saints and a Donor. 1472.

GIROLAMO DAI LIBRI.

School of Verona. 1474–1556. Pupil of Domenico Morone: influenced by Mantegna and Montagna.

Bergamo. Morelli, 50. St. John reading.
Signor Frizzoni Salis: St. Roch in Desert (?).

Berlin. 30. Madonna enthroned, with SS. Bartholomew and Zeno.
Herr Eugen Schweizer: Three Miracles of S. Lorenzo Giustiniani.
Initial Letter with Figure of Music.

Brussels. Errera Collection: Musical Festival in Landscape.

Cirencester (Gloucestershire). Mr. A. W. Leatham, Miserden Park: Virgin Martyr (?).

Liverpool. Royal Institution, 16. Adoration (?).

London. 748. Madonna and St. Anne.
Initial Letter with David making Music (Cohen Bequest).
Mr. Ludwig Mond: SS. Peter and John the Evangelist. Nativity.

Malcesine (Lago di Garda). Parish Church, First Altar, R.: Pietà. E.

Marcellise (near Verona). Parish Church: Two Prophets. 1515.

Milan. Poldi-Pezzoli, 579. St. Antony of Padua (?).
Prince Trivulzio: Miniature—Madonna and Angel in Landscape.

Verona. 138. Madonna.
252. Madonna with SS. Roch and Sebastian.
253. Baptism.
290. Nativity and Saints. E.
333. Madonna appearing to SS. Peter and Andrew. 1530.
339. Holy Family and Tobias. 1530. Miniatures.
Piazza dell' Erbe, No. 21. Fresco—Madonna, Saints, and Putti.
S. Anastasia, R. Transept: Madonna, Saints, and Donor. 1512.
S. Giorgio in Braida, Fourth Altar, L.: Madonna and Saints. 1526.
SS. Nazzaro e Celso, Cappella di S. Biagio: Altarpiece (1524) begun by Bonsignori; Predelle. 1526.
S. Paolo, Third Altar, R.: Holy Family and St. Anne.
S. Tommaso, Fourth Altar, R.: SS. Roch, Sebastian, and Job.

BERNARDINO LANINI.

School of Vercelli. Circa 1511–1581/2. Pupil and follower of Gaudenzio Ferarri.

Arcore (near Monza). VITTADINI COLLECTION: Madonna and Infant John.

Biella (Piedmont). SS. GIROLAMO E SEBASTIANO: Assumption. 1543.

S. STEFANO NUOVO: Madonna with four Saints.

Borgosesia. SS. PIETRO E PAOLO, THIRD ALTAR, L.: Madonna and Saints. 1539.

Busto Arsizio (near Milan). S. MARIA DI PIAZZA, CHOIR: Frescoes—Adoration, Nativity, Annunciation, and Angels.

Campiglia Cervo (near Biella). PARISH CHURCH: Polyptych.

Cossato (Prov. di Novara). PARISH CHURCH: Assumption.

Crevacuore (near Biella). S. SEBASTIANO: Deposition.

Florence. BARGELLO: Salvator Mundi.

Haigh Hall (Wigan). EARL OF CRAWFORD: Baptist. E.

Isola Bella (Lago Maggiore). PALAZZO BORROMEO: Salvator Mundi.

Legnano (near Milan). S. MAGNO, CHOIR: Frescoes—Life of Virgin and Saints.

Lessona (near Biella). PARISH CHURCH: Madonna with SS. George and Lawrence. 1568.

London. 700. Madonna and Saints. 1543.

SIR J. C. ROBINSON: Madonna and Infant John.

Merate (near Milan). MARCHESE PRINETTI: Version of Leonardo's "Madonna with St. Anne." 1575.

Milan. BRERA, 84. Fresco—St. Martha.
85. Fresco—Magdalen.
86. Fresco—Angels making Music.
266. St. Francis.
322. Baptism. 1554.
323. Madonna, Saints, and Donor.
POLDI-PEZZOLI, 651. Madonna and two Angels.
S. AMBROGIO, RECESS OF DOOR, R.: Frescoes —Christ bearing Cross, and the three Marys.
S. CATERINA: Fresco.
S. GIORGIO AL PALAZZO, SECOND ALTAR, R.: Ecce Homo (?).
S. NAZZARO IN BROLIO: Fresco—Martyrdom of St. Catherine. 1546.

Münster i/W. KUNSTVEREIN, 44. Visitation. L.

Naples. MUSEO FILANGIERI, 1466. Madonna.

Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 5. Madonna and Saints. 1552.

Romagnano (Valsesia). PARISH CHURCH, L. OF CHOIR: Pentecost.

Saronno. S. MARIA DEI MIRACOLI: Frescoes under Cupola—Adam and Eve; Story of Cain, and other subjects.

Turin. 42. Deposition. 1558.
57. Madonna and Infant John.
60. Holy Family with St. Jerome.
62. Madonna with Baptist, SS. Augustine, James, and Lucy. 1564.
65. Madonna with Baptist, SS. Roch, Sebastian, and Antony Abbot.
ACCADEMIA ALBERTINA, 189, 191. Children's heads.

Turin (*Con.*). 252. St. Clare.
254. St. Francis.
SIGNOR VINCENZO FONTANA: Nativity.

Valduggio (Valsesia). S. MARTINO, BEHIND HIGH ALTAR: Polyptych.

Vercelli. BELLE ARTI: ROOM ON GROUND FLOOR filled with frescoes by Lanini and his pupils, and also some detached frescoes.
UPSTAIRS: Madonna with St. Anne and Saints.
MUSEO BORGOGNA: Madonna with SS. Francis and Bernardino. 1563.
S. CRISTOFORO, L. TRANSEPT: Frescoes.
S. GIULIANO: Pietà.
Adoration of Magi.

Vienna. HERR EUGEN VON MILLER AICHOLZ: Large Grisaille—St. George and Dragon.

LIBERALE DA VERONA.

School of Verona. 1451–1536. Pupil of Vincenzo di Stefano; influenced by Girolamo da Cremona, Mantegna, the Bellini, and, in his dotage, by Raphael.

Berlin. 46A. St. Sebastian.
1183 (Magazine). Madonna and Saints. 1489.
HERR EUGEN SCHWEIZER: Madonna.

Boston. MRS. J. L. GARDNER: Nativity.

Budapest. 96. Madonna with Child lying on Parapet.

Chiusi. DUOMO: Miniatures. 1467–1469.

Florence. MR. H. W. CANNON, VILLA DOCCIA:
Madonna.
St. Sebastian.
St. Antony.
MARCHESE TORRIGIANI: Pietà.

London. 1134. Madonna and Angels.
1336. Death of Dido.
SIR KENNETH MUIR MACKENZIE: Cassone—Christ at Galilee.

Milan. BRERA, 177. St. Sebastian.
DR. GUSTAVO FRIZZONI: Small Madonna.
CAV. ALDO NOSEDA: Two Madonnas.
Predella—Madonna and eight Saints.

Munich. 1022A. Pietá.

Rome. MR. LUDWIG MOND: Visitation.

Siena. LIBRARY: Miniature—Crucifixion with Evangelists in Medallions.
DUOMO, LIBRARY: Miniatures. 1470–1476.

Verona. 176. Adoration of Magi, with St. Peter.
204. Nativity.
275. Holy Family.
304. Madonna with SS. Jerome, Christopher, Paul, and Sebastian.
377. Deposition.
430. Nativity.
625. SS. Jerome, Francis, and Paul.
Madonna and two Angels.
Bust of St. Sebastian.
ARCHBISHOP'S PALACE: Three Predelle—Birth and Death of Virgin, and Adoration of Magi.
PIAZZA DELL' ERBE, No. 27. Frescoes—Coronation; Adam and Eve.
S. ANASTASIA, THIRD ALTAR, R.: Fresco—Entombment.
L. AISLE: St. Mary of Egypt and other Saints.
DUOMO, SECOND ALTAR, R.: Adoration of Magi.

Verona (*Con.*). S. Fermo, Chapel L. of Choir: St. Antony of Padua and other Saints.
S. Lorenzo, End of L. Aisle: Entombment.
S. Maria in Paradiso, Fourth Altar, R.: SS. Metrone, Dominic, and Antony of Padua.

Vicenza. Sala III, 29. Madonna.

BERNARDINO LUINI.

School of Milan. Circa 1475–between Aug. 2, 1531, and July 15, 1532. Pupil probably of Borgognone; influenced by Bramantino and Leonardo.

Ashridge Park (Berkhampstead). Earl Brownlow: Holy Family and Saints (?).

Bergamo. Lochis, 130. Nativity.
Morelli, 7. Madonna and Infant John

Berlin. 217. Madonna.
219. Small Nativity.
Saal XVII. Nine fragments of fresco—Rape of Europa.

Bowood (Calne). Marquess of Lansdowne: Bust of Magdalen.

Budapest. 106. Madonna with SS. Elizabeth and John.
110. Madonna with SS. Catherine and Barbara.

Busto Arsizio (near Milan). S. Maria di Piazza, Cupola: Frescoes—Sibyls.

Chantilly. Musée Condé, 24. Infant Christ.
25, 26. Frescoes — Two Heads.

Como. Duomo, Chapel of S. Abbondio: Adoration of Magi.
Prophet (over the Gaudenzio).
Third Altar, R.: Madonna, Saints, and Donor (Agostino Raimondi).
Altar, L.: Adoration of Shepherds.

Copenhagen. St. Catherine. **L.**

Englewood, New Jersey, U. S. A. Mr. D. F. Platt: Fresco—Kneeling Angel.

Florence. Uffizi, 1135. Salome.

Frome (Wilts). Mells Park, Mrs. J. Horner: Angel with Viol.

Hampton Court. 258. Woman with Flowers.

Legnano (near Milan). S. Magno, High Altar: Polyptych. 1523.

London. 18. Christ and Pharisees.
Hertford House, 8, 10. Madonnas.
526. Child under Grape Vine.
Mr. Robert Benson: Nativity.
Portrait of Lady.
Three Predelle with Martyrdoms.
Mr. Ludwig Mond: Madonna and Infant John.
Lady Naylor Leyland: Altarpiece. 1526.
Earl of Northbrook: Madonna and Infant John.
Earl of Plymouth: Nativity.
Mr. Alfred Rothschild: Christ and Baptist as Children in Meadow.
Mr. Herbert Trench: St. Catherine.
Duke of Wellington, Apsley House: Madonna.
Joseph and Potiphar's Wife.

Lugano. Casa Guidi: Fresco—Crucifixion.
S. Maria degli Angeli, Screen: Frescoes—1529.
R. Wall: Fresco—Last Supper.
First Chapel, R.: Fresco in Lunette—Madonna and Child with Lamb. 1530.

Luino. S. Pietro, Wall R. of Choir: Fresco—Adoration of Magi.
Behind Altar: Fresco—St. Peter with Keys.

Madrid. 290. Salome.
291. Holy Family and Infant John.

Meiningen. Grand Ducal Palace: Fresco—Madonna with Elizabeth and Infant John.

Messina. Mme. Eugénie Scaglione Frizzoni: Madonna and Infant John.

Milan. Ambrosiana: Holy Family with St. Anne and Infant John.
Infant Baptist.
Salvator Mundi.
Fresco—Crowning with Thorns.
Borromeo, 44. Madonna with Saint and Donor.
47. Salome.
68. Susannah and Elders.
155. Fresco—Head of Virgin.
Brera, Frescoes—41–44. Angels. 45. Elias and Angel. 46. Resurrected Christ. 47. St. Ursula. 50. Madonna. 51. Two Heads of Men. 52. Magdalen. 53 Lazarus. 54. St. Marcella. 55. St. Martha. 61. Madonna and St. Anne. 63. Madonna and Infant John. 66. Madonna with SS. Antony Abbot and Barbara, 1521. 67. The Eternal. 68, 69. Sal-

Milan (*Con.*). vator Mundi. 70. Israelites leaving Egypt. E. 71. A Game. E. 72. Cavalier. E. 73. Pagan Sacrifices. E. 74. Daphne. E. 75. Young Woman. E. 76. Birth of Adonis. E. Other frescoes from Pelucca recently transported from Royal Palace. E. 288. Angels bearing Body of St. Catherine. 293. Madonna and Saints. 294. Meeting of Joachim and Anne. 295. St. Anne and Angel. 296. Joseph's Dream. 301. Presentation of Virgin. 302. Election of Joseph. 303. Mary and Joseph. E. 304. Three Companions of Joseph. E. 305. Visitation.

287. The Scorn of Cain.

289. Madonna of Rose-hedge.

291. Madonna.

CASTELLO: Frescoes—Medallion Portraits of Sforzas.

POLDI-PEZZOLI, 652. St. Jerome.

659. Christ bearing Cross.

663. Marriage of St. Catherine.

664. Glorification of Cross.

25 BORGO NUOVO, LOGGIA, GROUND FLOOR: Fresco in grisaille—Hercules and Atlas.

COMM. BENIGNO CRESPI: Ecce Homo.
St. Jerome.

CAV. ALDO NOSEDA: Profile of Woman (fragment).

S. AMBROGIO, FIRST CHAPEL, L.: Fresco—Ecce Homo and Angels. E.

Milan (*Con.*). SECOND CHAPEL, L.: Madonna and Saints.

S. GIORGIO AL PALAZZO, THIRD ALTAR, R.: Frescoes—Entombment; Crowning with Thorns; Ecce Homo. IN CUPOLA, Crucifixion.

S. MARIA DEL CARMINE, SECOND ALTAR, L.: Fresco—Madonna with SS. Roch and Sebastian (?).

S. MARIA DELLA PASSIONE, BEHIND HIGH ALTAR: Pietà (?). E.

SIXTH CHAPEL, R.: Christ among the Doctors.

S. MAURIZIO, SCREEN AND THIRD CHAPEL, R.: Frescoes. 1529–30.

Monza. DUOMO, L. OF CHOIR: S. Gherardo.

Naples. Madonna.

Baptist (?).

MUSEO FILANGIERI, 1489. Madonna with Nun.

New Haven, U. S. A. JUDGE BRONSON: Infant John.

Paris. 1353. Holy Family.

1354. Infant Christ Asleep.

1355. Salome.

1359. Fresco—Nativity.

1360. Fresco—Adoration of Magi.

1361. Fresco—Head of Christ.

COMTESSE ARCONATI-VISCONTI: Madonna and Angel.

COLLECTION OF THE LATE M. RODOLPHE KANN: Frescoes from the Villa Pelucca.

BARON EDMOND DE ROTHSCHILD: Modesty and Vanity

BARON EDOUARD DE ROTHSCHILD: Madonna and Infant John.

Bust of Youth (?).

Pavia. GALLERIA MALASPINA, 68. Fresco—Bust of Woman.
CERTOSA: Frescoes—Madonna; SS. Sebastian and Christopher.

Peterborough. ELTON HALL, COUNTESS OF CARYSFORT: Boy with Alphabet Book.

Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 2. Madonna with St. George and an Angel.

Rome. COLONNA, 138. Madonna with St. Anne.

Saronno. S. MARIA DEI MIRACOLI, CHOIR: Frescoes—Nativity; Sposalizio; Christ among Doctors; Adoration of Magi; Presentation in Temple, 1525; Sibyls, Evangelists, and Church Fathers; SS. Apollonia and Catherine.

Scotland. GARSCUBE (NEAR GLASGOW), LADY CAMPBELL: Nativity.
LANGTON (NEAR DUNS), MRS. BAILLIE-HAMILTON: Annunciation.

St. Petersburg. 71. Madonna.
72. St. Catherine Reading.
73. St. Sebastian.

Venice. LADY LAYARD: Madonna.

Vienna. 86. Salome.
87. St. Jerome.
HARRACH COLLECTION, 312. St. Jerome.
PRINCE LIECHTENSTEIN: Madonna and Infant John.

Washington. MR. JOHNSON (K Street): Madonna with Child Running.

Weimar. GRAND DUCAL PALACE: Madonna with SS. Roch and Sebastian.

MACRINO D'ALBA.

School of Vercelli. Circa 1470–circa 1528. Developed under the influence of Foppa and Leonardo; seems to have been acquainted with Tuscan painting, notably Signorelli's and Ghirlandajo's.

Alba. MUNICIPIO: Madonna with SS. Dominic and Francis, Donors and Angels. 1501.
S. GIOVANNI, THIRD ALTAR, R.: Nativity. 1508.

Berlin. 1182. Madonna enthroned with four Saints. E.

Crea (near Casale Monferrato). SANCTUARY, BEHIND HIGH ALTAR: Madonna and four Saints. 1503.

Frankfort a/M. 19. Triptych.

Isola Bella (Lago Maggiore). PALAZZO BORROMEO: Profile of Man with Yellow Hair.

Milan. BORROMEO, 35. Bishop Andrea de' Novelli.

Neviglie. PARISH CHURCH: Marriage of St. Catherine, Saints, and Donor.

New York. HISTORICAL SOCIETY, 197. Nativity and Saints. 1505.

Pavia. CERTOSA: Polyptych — Madonna, two Saints, and Resurrection. 1496.

Philadelphia, U. S. A. MEMORIAL HALL, WILSTACH COLLECTION, 116. Large Altarpiece—Madonna and Saints. 1494.

Rome. CAPITOL: Madonna with SS. Martin and Nicholas.

San Martino Alfieri (near Asti). CASTELLO: Nativity.

Scotland. LINLATHEN (NEAR DUNDEE), COL. ERSKINE: Baptist with Lamb.
NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN: Baptist.

Tortona. BISHOP'S PALACE: Triptych — Madonna with Baptist and Dominican Bishop presenting Commendatario Annibale dei Paleologi di Monferrato. 1499.

Turin. 23. St. Francis receiving the Stigmata. 1506.
24. St. James.
25. Baptist.
26. Madonna and four Saints. 1498.
29. SS. Ambrose and Augustine.
31. SS. Paul and Louis. 1506.
32. SS. Antony of Padua, Catherine, and John. 1506.
33. St. Peter and a Bishop. 1506.
34. Baptist with SS. Lawrence and Rose. 1506.

Washington. SENATOR LODGE: Altarpiece—Madonna and four Saints. 1507.

ANDREA MANTEGNA.

School of Padua. 1431–1506. Brought up in workshop of his adoptive father, Squarcione. Influenced by his future father-in-law, Jacopo Bellini, and even more powerfully by Donatello, and Pizzolo, the latter's assistant and his own fellow-workman in the Eremitani. Paolo Uccello and possibly Fra Filippo may have had a certain effect upon him.

(Works which are followed by an E. were probably painted before 1470; those followed by an L., after 1490.)

Aigueperse (Puy-de-Dôme). CHURCH: St. Sebastian.

Bergamo. CARRARA, 153. Madonna. L.

Berlin. 9. Portrait of Cardinal Scarampo. 1459.
29. Presentation. L.
SIMON COLLECTION, 5. Madonna. L.

Copenhagen. Dead Christ upheld by Angels.

Downton Castle (Ludlow, Herefordshire). MR. C. A. ROUSE-BOUGHTON-KNIGHT: Adoration of Shepherds. E.

Dresden. 51. Holy Family. L.

Dublin. Judith. L.

Florence. PITTI, 375. Head of Old Man.
UFFIZI, 1025. Small Madonna in Landscape.
1111. Adoration of Magi; Circumcision; Ascension.

Hamburg. CONSUL WEBER: Holy Family. L.

Hampton Court. Nine Cartoons—Triumph of Cæsar. 1484–1492.

London. 274. Madonna with Magdalen and Baptist.
902. Triumph of Scipio. 1506.
1145. Samson and Delilah. L.
1417. Agony in Garden. E.
DUKE OF BUCCLEUCH: Tarquin and the Sibyl.
MR. LUDWIG MOND: "Hortus Inclusus." L.

Madrid. 295. Death of Virgin. E.

Mantua. CASTELLO: Frescoes in CAMERA DEGLI SPOSI; finished in 1474.
S. ANDREA, FIRST CHAPEL, L.: Madonna and Saints. L.

Milan. BRERA, 198. Madonna and Cherubim.
199. Dead Christ. L.
200. Polyptych. 1454.
POLDI-PEZZOLI, 625. Madonna. L.
PRINCE TRIVULZIO: Madonna in Glory and four Saints. 1497.

Munich. Print Room: Mucius Scævola. L.

Naples. St. Euphemia. 1454.
Portrait of Young Gonzaga Prelate.

Padua. S. Antonio, over Door: Ruined Fresco—SS. Antony and Bernardino upholding the Sacred Name. 1452.
Eremitani: Six frescoes, executed between 1454 and 1459.

Paris. 1373. Crucifixion. 1459.
1374. "Vierge de la Victoire." 1496.
1375. Parnassus. L.
1376. Allegory of Virtue and Vice. L.
Exposed among Drawings: Judgment of Solomon. L.
Mme. Edouard André: Madonna with SS. Louis and Jerome.
Ecce Homo. L.

Philadelphia, U. S. A. Mr. John G. Johnson: Adoration of Magi. L.

Tours. Agony in Garden. 1459.
Resurrection. 1459.

Turin. 164. Madonna and Saints.

Venice. 588. St. George.
Querini-Stampalia, Sala II, 2. Presentation. L.
Ca d'Oro: St. Sebastian. L.

Verona. 87. Holy Family. L.
S. Zeno, Choir: Triptych—Madonna and Saints. 1459.

Vienna. 81. St. Sebastian.

Wilton House (near Salisbury). Earl of Pembroke: Judith. L.

MAZZOLINO.

School of Ferrara. Circa 1478–1528. Pupil of Ercole Roberti; influenced by Costa and Dosso.

Alnwick Castle. DUKE OF NORTHUMBERLAND: Christ and the Money Changers.

Bergamo. LOCHIS, 1. Adoration of Shepherds.

Berlin. 266. Christ among the Doctors. 1524.
270. Holy Family.
273. Christ among the Doctors.
275. Triptych—Madonna with St. Antony Abbot and Magdalen. 1509.
SIMON COLLECTION, 14. Small Monstrance with SS. Jerome and Michael.
HERR EUGEN SCHWEIZER: Holy Family and St. Simeon. E.

Bologna. 117. Nativity. 1524.
118. The Eternal. 1524.

Chantilly. MUSÉE CONDÉ, 36. Ecce Homo.
37. Madonna and St. Antony. 1525.

Cremona. 661. Madonna with SS. Peter and Andrew. L.

Dresden. 123. Ecce Homo.

Ferrara. SALA VI: Nativity and Saints.
MASSARI-ZAVAGLIA COLLECTION: The Eternal.
S. FRANCESCO, PILLAR BETWEEN SIXTH AND SEVENTH CHAPELS, R.: Fresco — Two Executioners (at sides of marble Christ).
S. MARIA DELLA CONSOLAZIONE: Coronation (?).

Florence. PITTI, 129. Christ and Adulteress.
UFFIZI, 995. Massacre of Innocents.
1030. Nativity.

Florence (*Con.*). 1032. Madonna with St. Anne.
1034. Circumcision.

The Hague. 323. Massacre of Innocents, Flight, Adoration of Magi.

Hamburg. Consul Weber: Pietà.

Lisbon. Royal Academy: Holy Family and Saints.

London. 82. Holy Family.
169. Holy Family.
641. Christ and Adulteress.
Earl of Ellesmere, Bridgewater House: Circumcision.
Miss Hertz: Tribute Money.
Nativity.
Capt. G. L. Holford, Dorchester House: Nativity.
Mr. Charles Brinsley Marlay: Christ before Pilate.
Earl of Northbrook: Christ among the Doctors.

Milan. Comm. Benigno Crespi: Raising of Lazarus.
Dr. Gustavo Frizzoni: Madonna with Saints and Pilgrim.

Munich. 1024. Holy Family. 1516.
1025. Holy Family, Saints, and Donors.

New York. Historical Society, 549. St. Jerome.

Oldenburg. 6. Holy Family with Elizabeth and John.

Paris. 1387. Holy Family.
1388. Christ preaching to the Multitude.
M. Cheramy: Madonna and Saints.

Posen. Raczynski Collection: Christ and the Money Changers. 1524.

Rome. BORGHESE, 218. Adoration of Magi.
223. Incredulity of Thomas.
247. Nativity.
451. Christ and Adulteress.
CAPITOL, 183. Nativity.
230. Christ among the Doctors.
PRINCE CHIGI: Adoration of Magi. 1512.
PRINCE DORIA: Massacre of Innocents.
Christ and the Money Changers.
PRINCE MASSIMO: Holy Family and Monk.
COUNT GREGORI STROGANOFF: Annunciation.

St. Petersburg. COUNT BLOUDOFF: Holy Family in Landscape.

Turin. 154. Madonna and three Saints (frame painted by Garofalo).

Venice. LADY LAYARD: Nativity.

Vienna. 88. Circumcision. 1526.
ACADEMY, 495. Madonna with St. Jerome.

Wimborne (Dorset). LORD WIMBORNE, CANFORD MANOR: Madonna with SS. Roch, Sebastian, and Jerome. 1521.

MICHELE DA VERONA.

School of Verona. ? –1525. Pupil of Domenico Morone; influenced by Montagna.

Berlin. 1175. A Betrothal (?). E.

Budapest. HERR SANDOR LEDERER: S. Giustina.

Cracow. CZARTORYSKI MUSEUM: Brutus and Portia.

Frome (Somerset). MELLS PARK, MRS. J. HORNER:
Allegory.
Gabriel.

London. 646. St. Catherine.
647. St. Ursula.
1214. Meeting of Coriolanus with Volumnia and Veturia.
Mr. Charles Butler: Madonna enthroned and four Saints.
Small panels with Story of Iphigenia.
Mr. George Salting: Madonna and Children.
Sir Charles Turner: Bust of Knight.

Milan. Brera, 160. Crucifixion. 1500.

Padua. 448. Madonna and two female Saints.
S. Maria in Vanzo, over Entrance: Crucifixion. 1505.

Rome. Doria, 130. Lady with Violin.
136. Salome.

Stuttgart. 134. Madonna with SS. Catherine and Bridget.

Verona. 117. Pietà.
149. Madonna (?).
187, 188, 190, 191. Legendary Scenes.
302. SS. Michael and Paul.
307. St. Peter and the Baptist.
397. Madonna with Apple. E.
S. Anastasia, First Altar, L.: Fresco—Crucifixion, Resurrection, and Angels.
Fourth Altar, L.: Fresco—Pentecost.
S. Bernardino, Refectory: Frescoes—Madonna, Saints, and Donors; Franciscan Dignitaries. 1503.
S. Chiara, First Chapel, L.: Frescoes—SS. John, Luke, and Noah.

Vicenza. Sala III, 12. Two Saints.
18. SS. Jerome and Sebastian.

Villa di Villa (near Este). S. ANDREA: Madonna and Saints. 1523.

MILANESE—SCHOOL OF LEONARDO.

Althorp Park (Northampton). EARL SPENCER: Nude Woman Seated (inspired by "La Joconde").

Berlin. 90B. Resurrection.

222. Vertumnus and Pomona (Francesco Melzi).

Hanover. PROVINZIALMUSEUM, 214. Holy Children Embracing.

691. Leda (perhaps a copy of a lost Leonardo).

Milan. BORROMEO, 51. Madonna.

72. Madonna (perhaps by B. de' Conti).

COMM. BENIGNO CRESPI: Madonna.

S. EUFEMIA, SECOND ALTAR, L.: Fresco—Marriage of St. Catherine (by a follower of the older generation).

Munich. 1045. St. Catherine (between Boltraffio and Melzi).

Paris. 1597. Bust of Baptist (designed by Leonardo).

1600. "La Belle Ferronière" (one would regret to have to accept this as Leonardo's own work).

1602. Bacchus (based, no doubt, on a drawing by Leonardo).

MME. EDOUARD ANDRÉ: Madonna.

BARON SCHLICHTING: Madonna (possibly an early Sodoma).

St. Petersburg. 15. Nude Woman Seated (inspired by "La Joconde").
74. "La Colombine" (Francesco Melzi).

Turin. SIGNOR VINCENZO FONTANA: Madonna (Brescian?).

MORANDO (PAOLO). *See* CAVAZZOLA.

MORETTO DA BRESCIA (Alessandro Bonvicino).

School of Brescia. Circa 1498–circa 1554. Pupil of Ferramola; influenced by Savoldo, Romanino, Lotto, and Titian.

Albino (near Bergamo). PARISH CHURCH: St. Antony Abbot.

Bergamo. LOCHIS, 55. Holy Family and Baptist. L.
71. Samson asleep in Landscape.
177. Christ with Cross adored by Donor. 1518.
MORELLI, 96. Madonna and St. Jerome.
101. Christ and the Samaritan. E.
SIGNOR FRIZZONI-SALIS: Bust of Man.
CONTE SUARDI: Bust of Man.
S. ANDREA, FIRST ALTAR, R.: Madonna and four Saints.

Berlin. 197. Glorification of Mary and Elizabeth. 1541.
HERR GEH. RICHARD VON KAUFMANN: Portrait of M. A. Savelli.
WESENDONCK COLLECTION: Madonna Enthroned. L.

Brescia. GALLERIA MARTINENGO:
Pentecost.
Large Nativity and Saints. L.
Smaller Nativity. L.
Portrait of Man.
Christ with an Angel holding His Garment.
Madonna appearing to St. Francis and Donor. 1542.
Madonna appearing to four Saints.
SS. Antony of Padua, Nicholas of Tolentino, and Antony Abbot. E.
Madonna in Glory with SS. Francis, Jerome, and Antony Abbot.
Christ at Emmaus.
Annunciation.
Christ bearing Cross.
Christ fainting under Cross (Lunette).
Madonna with St. Nicholas and Children. 1539.
Ceiling Fresco—Vision of Moses.
BISHOP'S PALACE: Salome.
Madonna with SS. John and Lorenzo Giustiniani, and Divine Wisdom.
NOB. G. FENAROLI: Drunkenness of Noah.
LUOGO PIO DI S. ZITA: Christ and His Mother.
S. CLEMENTE, HIGH ALTAR: St. Clement and other Saints.
SECOND ALTAR, R. : St. Cecily and other Saints.
FIRST ALTAR, L.: St. Ursula and Virgins.
SECOND ALTAR, L.: Madonna with the two St. Catherines.

Brescia (*Con.*). S. Clemente, Third Altar, L.: Melchisedek and Abraham.

Santo Cristo, Organ Shutters—SS. Peter and Paul, and fall of Simon Magus.

Duomo, Sacristy: Ascension. 1526.

S. Francesco, Third Altar, L.: SS. Margaret, Francis, and Jerome. 1530.

S. Giovanni Evangelista, High Altar: Vision of the Madonna.

R. and L. of High Altar: Scenes from Life of Baptist.

Third Altar, R.: Massacre of Innocents. E.

Corpus Domini Chapel, R. Wall: Frescoes—Gathering of Manna; Elijah; Last Supper; Prophets and Evangelists. 1521.

S. Maria in Calchera, Small Chapel, R.: Dead Christ adored by SS. Dorothy and Jerome.

First Altar, L.: Magdalen washing feet of Christ.

S. Maria delle Grazie, Chapel R. of High Altar: Vision of the Madonna.

SS. Nazzaro e Celso, Third Altar, L.: Coronation and Saints.

Fourth Altar, R.: Blood of Redeemer. 1541.

Sacristy: Nativity.

Seminario di S. Angelo, Church, High Altar: Coronation with four Saints below. L.

Budapest. 131. Saint.

136. Bust of Man.

172. St. Roch. L.

Cassel. 511. Adoration of Shepherds. L.

Comero (Prov. di Brescia). PARISH CHURCH: St. Antony Abbot.

Frankfort a/M. 44. Madonna and Church Fathers. L.

Hamburg. CONSUL WEBER, 111. Deposition. 1554.

London. 299. Portrait of Conte Sciarra Martinengo Cesaresco.
625. St. Bernardino of Siena.
1025. Portrait of Italian Nobleman. 1526.
1165. Madonna and Saints.
2090–1. Two Angels.
2092–3. St. Joseph. St. Jerome.

Lonigo (near Vicenza). S. FERMO: Marriage of Cana. St. Jerome and two Saints.

Madrid. ESCURIAL: Isaiah.
Erythræan Sibyl.

Manerbio (Prov. di Brescia). PARISH CHURCH: Madonna appearing to four Saints and Donor.

Mazzano (Prov. di Brescia). PARISH CHURCH: Madonna appearing to SS. Sebastian and Roch and a Bishop.

Milan. AMBROSIANA: St. Peter Martyr.
BRERA, 91. Madonna with SS. Jerome, Francis, and Antony Abbot.
92. Assumption and four Saints.
93. St. Francis.
CASTELLO: St. Antony of Padua.
Triptych—St. Ursula, St. Jerome, and Baptist.
COMM. BENIGNO CRESPI: Visitation.
MARCHESE FASSATI: Portrait of Man.
DR. GUSTAVO FRIZZONI: Madonna and Angels.

Milan (*Con.*). Duchessa Josephine Melzi d'Eril-Barbò: Madonna.
Cav. Aldo Noseda: Three small Saints.
S. Maria presso S. Celso, Ambulatory: Conversion of St. Paul.
Munich. 1123. Portrait of Ecclesiastic.
Naples. Ecce Homo. E.
Orzinuovi (Prov. di Brescia). Parish Church: Madonna with four Saints and Donor.
Paitone (near Brescia). Pilgrimage Church: Madonna appearing to Boy. 1533.
Paris. 1175. SS. Bernardino and Louis.
1176. SS. Bonaventura and Antony of Padua.
Philadelphia. Mr. John G. Johnson: Madonna and Donors.
Possagno (near Bassano). Tempio di Canova: Two Saints with Books.
Madonna of Mercy adored by Penitents.
Pralboino (Prov. di Brescia). Parish Church: Madonna with SS. Sebastian and Roch.
Madonna appearing to four Saints and Donor.
Richmond (Surrey). Sir Frederick Cook, Octagon Room, 91. Entombment. E.
94. A Bishop.
Rome. Vatican, Pinacoteca: Madonna enthroned and Saints.
Marchese Visconti Venosta: Holy Family.
St. Petersburg. 113. Faith.
Turin. 578. Madonna (?).
Venice. 331. St. Peter.
332. Baptist.
Palazzo Donà delle Rose: Man on Horse.

Venice (*Con.*). LADY LAYARD: St. John in Desert.
Madonna and two Monks.
Portrait of bearded Man with joined Hands.
S. MARIA DELLA PIETÀ, NUNS' GALLERY: Christ in House of Levi. 1544.

Verona. 94. Bust of Man. E.
S. EUFEMIA, FIRST ALTAR, L.: Madonna in Glory with Saints. L.
S. GIORGIO IN BRAIDA, FIFTH ALTAR, L.: Madonna appearing to SS. Cecily, Agnes, Barbara, and Lucy. 1540.

Vienna. 218. St. Justina.
ACADEMY: Madonna with St. Antony Abbot.
PRINCE LIECHTENSTEIN, 13. Madonna with St. Jerome.
St. Jerome. E.
COUNTESS SEZZE NORIS: Coronation of Virgin.

DOMENICO MORONE.

School of Verona. 1442–after 1503. Pupil of Benaglio; influenced by Mantegna and Gentile Bellini.

Altenburg. LINDENAU MUSEUM, 156. Holy Family, female Donor and Putti. E.

Berlin. 1456 (Magazine). Small Madonna and Child.

London. 1211, 1212. Tournaments.
MRS. J. E. TAYLOR: St. Dominic raising Nephew of Cardinal Fossanova. E.

Lovere. GALLERIA TADINI, 28. Madonna. E.

Mantua. PALAZZO, CORTE REALE, SALA DEL GIURAMENTO: Fresco on Exit Wall (?).

Milan. Comm. Benigno Crespi: Battle of the Gonzaga and Buonacolsi. 1494.
Oxford. University Museum, 24. Friar preaching in Piazza. E.
Paris. Mme. Edouard André: Madonna behind Parapet. E.
M. Georges Chalandon: Madonna.
Venice. Correr, Sala XV, 36. Madonna (?). E.
Lady Layard: Bust of smooth-faced, elderly Man.
Verona. S. Bernardino, Fifth Chapel, R.: Ruined Frescoes.

FRANCESCO MORONE.

School of Verona. 1473/4–1529. Pupil of his father, Domenico; influenced by Mantegna and Gentile Bellini.

Bergamo. Carrara, 188. Madonna and four Saints. 1520.
Morelli, 52. Madonna.
Berlin. 46. Madonna.
46B. Madonna and Saints.
London. 285. Madonna.
Marcellise (near Verona). Parish Church: Nativity; Evangelist and Benedict; Magdalen and St. Catherine. 1515.
Milan. Brera, 225. Madonna with SS. Nicholas and Zeno. 150(?)2.
Poldi-Pezzoli, 577. Samson and Delilah.
Padua. 36. Madonna.
Venice. Correr, Sala XV, 55. Kneeling Doge and Lady.
Prince Giovanelli: Madonna.

Verona.

135. Six Saints.
182. Madonna.
259. St. Catherine and Donor.
285. Bust of St. Francis. 1498.
291. Bust of St. Bartholomew. 1498.
305. Washing of Feet.
330. Christ in Glory with Virgin and Baptist.
348. St. Francis receiving Stigmata.
462–466. Frescoes—Baptism and Evangelists.
560. Fresco—Madonna and Saints. 1515.

STRADA PORTA VESCOVO, No. 320: Fresco—Madonna with Baptist and St. Roch.

VIA S. TOMMASO, No. 1562: Fresco—Trinity with Baptist and St. Antony.

S. ANASTASIA, R. TRANSEPT: SS. Paul and Dionysus and the Magdalen with Worshippers.

S. BERNARDINO, CHAPEL R. OF CHOIR: Crucifixion. 1498.

S. CHIARA, FIRST ALTAR, L.: Frescoes around Altar—God the Father, Matthew, Mark, and Joshua. 1509.

DUOMO, THIRD ALTAR, R.: SS. John and James with Donor.

CHAPTER HALL: Madonna.

S. FERMO, OVER SIDE ENTRANCE: Madonna with SS. Elizabeth and James. 1523.

S. MARIA IN ORGANO, THIRD ALTAR, L.: Madonna and Saints. 1503.

SACRISTY: Frescoes above Stalls—The Saviour, and Heads of Monks and Popes.

CAPPELLA DEI POMPEII: Frescoes—God the Father and Evangelists.

Verona (*Con.*). SS. Siro e Libera, Chapel, R.: Assumption.

GIOVANNI BATTISTA MORONI.

School of Brescia. 1520/5–1578. Pupil of Moretto; influenced by Lotto.

Albino (near Bergamo). Parish Church: Christ on Cross adored by SS. Antony of Padua and Bernardino.

Arcore (near Monza). Vittadini Collection: Two small Saints.

Baltimore, U. S. A. Mr. Henry Walters: Portrait of Lady.

Bergamo, Carrara, 75. Bust of Man.
76. Bust of Paulus Vidonus Cedrellus. 1576.
77. Bust of Man.
78. Man behind Table.
79. Priest with Book.
80. Man in Black.
81. Old Man in Red seated.
82. Young Woman.
83. Old Man seated.
100. St. Jerome.
380. Bust of Lady in Red.
538. Bust of Lady in Ruff.
546. Old Man seated.
Lochis, 35. Madonna appearing to two female Saints.
145. Monk.
174. Bust of Man.
175. Girl.
195. Lady seated.

Bergamo (*Con.*). Morelli, 95. Portrait of Old Man.
Signor Frizzoni-Salis: Bust of Man.
Conte Moroni: Full length Portrait of Isotta Brembatti.
Full length Courtier in Black.
Full length Courtier in Pink.
Portrait of Lady in Black.
Adoration of Magi.
Nativity.
Signor Piccinelli: Bust of Old Man.
Bust of Old Woman.
Madonna with Infant John.
Two Busts of female Saints.
Conte Roncalli: Man in Fur seated.
Conte Suardi: Portrait of Man.
S. Alessandro della Croce, over Door: Coronation. 1576.
Sacristy: Donor adoring Cross.
Duomo, First Altar, L.: Vision of the Madonna. 1576.

Berlin. 167. Portrait of Young Man. 1553.
193. Portrait of the Artist.
193[A]. Portrait of a Professor.

Boston, U. S. A. Fine Arts Museum: Old Man and Boy.
Mrs. J. L. Gardner: Full length Portrait of Man.
Mr. J. M. Longyear: Bust of Man.

Brescia. Galleria Tosio, Sala XIII: 29. Portrait of Man. 1560.
30. Portrait of Lawyer Seated.

Budapest. 113. St. Dorothy.
114. St. Catherine.
179. Madonna and Infant John.
Herr Franz Glück: Portrait of Scholar.

Budapest (*Con.*). HERR SANDOR LEDERER: St. Lucy. The Evangelist.

Cenate San Leone (Bergamask). PARISH CHURCH: Assumption.

Chantilly. MUSÉE CONDÉ, 53. Portrait of Man.
54. Portrait of Woman.

Cleveland, U. S. A. HOLDEN COLLECTION, 28. Portraits of Man and Wife.

Dublin. 105. Widower and Children.

Fino Del Monte (Bergamask). PARISH CHURCH: Madonna with SS. Peter and Andrew. 1577.

Florence. PITTI, 120. Portrait of Man (?).
121. Portrait of Man.
128. Portrait of Woman.
UFFIZI, 582. Portrait of Old Man.
586. Portrait of Man with Sword. 1563.
629. Portrait of Man with Book.
642. Portrait of Pantera.

Frankfort a/M. 47. Head of Monk.

Gorlago (Bergamask). PARISH CHURCH: Adoration of Magi.
SS. Gothard, Lawrence, and Catherine.

Locko Park (near Derby). MR. DRURY-LOWE: Ecclesiastic of Capello Family.

London. 697. Portrait of Tailor.
742. Portrait of Lawyer.
1022. Portrait of Nobleman.
1023. Portrait of Lady.
1024. Portrait of Canon Ludovico di Terzi of Bergamo.
1316. Portrait of Nobleman.
2094. Portrait of Nobleman.
MR. CHARLES BRINSLEY MARLAY: Profile of Man.

London (*Con.*). Earl of Northbrook: Portrait of General Mario Benvenuti.
Viscount Powerscourt: Portrait of Man. 1561.
Duke of Sutherland, 19 "Titian's Schoolmaster."
Earl of Yarborough: Portrait of Man.

Madrid. 314. Portrait of a Venetian Captain

Milan. Ambrosiana: Full length Portrait of Man. 1554.
Brera, 89. Portrait of Young Man.
100. Portrait of Antonio Navagero. 1565.
118. Madonna with SS. Barbara and Lawrence.
130. Assumption.
131. Madonna with SS. Catherine and Francis and Donor. E.
Castello, 65. Man in Ruff.
Death of St. Peter Martyr.
Poldi-Pezzoli, 558. St. Michael.
Dr. Gustavo Frizzoni: Portrait of Man.
Prince Trivulzio: Portrait of Colleoni.

Munich. 1124. Bust of Lady in Fur.

Nantes. 230. Bust of Lady.

Newport, U. S. A. Mr. Theodore M. Davis: Portrait of Abbess. 1557.
Portrait of Nobleman.

New York. Mr. James Stillman:
St Jerome.
Portrait of Carlo Madruzzo.
Portrait of Ludovico Madruzzo.

Oldenburg. 84. Man and Boy.

Oldenburg (*Con.*). 91. Lady in Red.
92, 93. Busts of Youngish Men.
94. Portrait of Man.

Panshanger (Herts). Head of Man.

Paris. 1395. Portrait of Old Man Seated.
M. HENRI PÉREIRE: Portrait of Young Man. 1563.
COMTESSE DE POURTALÉS: Portrait of Man.

Parre (Bergamask). PARISH CHURCH: Madonna with SS. Peter and Paul and another Saint.

Philadelphia, U. S. A. MEMORIAL HALL, WILSTACH COLLECTION, 132. Portrait of Man.
MR. JOHN G. JOHNSON: Man seated (?). 1545.

Romano (near Bergamo). S. MARIA ASSUNTA, FOURTH ALTAR, R.: Last Supper.

Rome. CONTE SUARDI: Portrait of Man.

Siena. 467, 484. Busts of Men.

Tours. 418. Bust of Man.

Trent. S. MARIA MAGGIORE, CHOIR: St. Clare.
SECOND ALTAR, R.: Madonna appearing to Evangelist and Church Fathers. E.

Turin. 586. Bust of Man.

Venice. LADY LAYARD:
Portrait of Leonardo Salvani. L.
Bust of Middle-aged Man.
Bust of Man with Blond Beard.
Figure of Chastity.

Vienna. 216. Portrait of Sculptor.
217. Portrait of Man.
PRINCE LIECHTENSTEIN: Bust of Ecclesiastic.

Warwick Castle. EARL OF WARWICK: Portrait of Man.

Wimborne (Dorset). LORD WIMBORNE, CANFORD MANOR: Portrait of Scholar.
St. Jerome Reading.
Portrait of Man Reading.

Woburn Abbey (Beds). DUKE OF BEDFORD, 19. Portrait of Man.

MARCO D'OGGIONO.

School of Milan. Died about 1530. Imitator of Leonardo.

Arcore (near Monza). VITTADINI COLLECTION: Madonna.

Bergamo. DUOMO: Head of Christ.

Berlin. 210A. St. Sebastian.
1608 (Magazine). Baptist presenting a kneeling Ecclesiastic.
HERR EUGEN SCHWEIZER: Madonna.
Way to Calvary.

Besate (near Milan). PARISH CHURCH, CAPPELLA BERTAGLI: Madonna and Saints. 1524.

Burleigh. MARQUESS OF EXETER: Madonna.

Chantilly. MUSÉE CONDÉ, 29. St. Barbara.

Detroit, U. S. A. 11. Salvator Mundi.

Hamburg. CONSUL WEBER, 98. Small copy of the "Vierge aux Rochers."

Hampton Court. 64. Holy Children.

London. 1149. St. John.
BURLINGTON HOUSE: Copy of Leonardo's "Last Supper."
MR. ROBERT BENSON: Madonna and St. John.
MR. LUDWIG MOND: Holy Children.

Milan. AMBROSIANA: Madonna.
ARCHBISHOP'S PALACE: Two female Saints.
BRERA, Frescoes—77. Paradise.
78. St. Christopher.
79. Death of Virgin.
80. Apostles.
81. Marriage of Cana.
82. Man pouring Water.
269. St. Antony of Padua and female Worshipper.
270. S. Francesco di Paola and female Worshipper.
311. St. Paul.
312. Assumption.
313. Three Archangels.
320. Madonna with the Baptist, St. Paul, and Angel.
CASTELLO, 278, 343. Madonnas.
POLDI-PEZZOLI, 644. St. Sebastian.
COMM. BENIGNO CRESPI: Triptych—Madonna, Saints, and Donors.
Triptych—St. Dominic and two other Saints.
St. Stephen.
S. EUFEMIA, FOURTH ALTAR, L.: Madonna, four Saints, and Angels.
S. MARIA DELLE GRAZIE, SACRISTY: Baptist adored by Knight of Malta.
REFECTORY: Copy of Leonardo's "Last Supper."

Modena. 228. Madonna.

Nancy. Young Christ Blessing.

Naples. Holy Children.

Oldenburg. 45. Madonna.

Palermo. Baron Chiaramonte - Bordonaro: St. Jerome.
Paris. 1382. Nativity.
1382A. Madonna.
1603. Copy of Leonardo's "Last Supper."
M. Martin Le Roy: Holy Children.
Rome. Borghese, 435. Salvator Mundi.
Marchese E. Visconti Venosta: Holy Family.
Strasburg. 261. Visitation.

ORTOLANO.

School of Ferrara. An artistic personality emerging from Ercole Grandi; strongly influenced by Dosso, and in its last phase scarcely to be distinguished from Garofalo.

Ferrara. Sala III: Lunette—Pietà.
Agony in Garden.
London. 669. SS. Sebastian, Roch, and Demetrius.
Milan. Brera: Crucifixion.
Cav. Aldo Noseda: St. Sebastian. E.
Nantes. 266. St. John in Patmos.
Naples. St. Sebastian. L.
Newport, U. S. A. Mr. Theodore M. Davis: Nativity.
Paris. 1401. Nativity (?). E.
Rome. Borghese: Pietà. L.
Capitol, 143, 144. SS. Nicholas of Barì and Sebastian.
Doria, 165. Nativity.
Prince Pallavicini: Holy Family.
Count Gregori Stroganoff: Nativity.
Marchese Visconti Venosta: St. Antony of Padua.

BERNARDO PARENZANO (or Parentino).

North Italian Eclectic. Active in the later decades of the fifteenth century. Influenced by Ercole Roberti, Domenico Morone, Mantegna, and Bonsignori.

Altenburg. Lindenau Museum, 155. Crucifixion.
Berlin. 1628, 1628A. People making Music.
Cleveland, U. S. A. Holden Collection. 48. Procession.
Cremona. 261. Nativity.
371. Nativity and Infant John.
Florence. Mr. H. W. Cannon, Villa Doccia: Battle of Amazons.
Gemona (near Udine). S. Maria delle Grazie, Second Altar, L.: Holy Family and female Saint(?). L.
Harrow. Rev. J. Stogdon: Adoration of Magi.
London. Mr. Brinsley Marlay: Two cassone fronts with Stories of Minos and Dædalus.
Longleat (Warminster, Wilts). Marquess of Bath: Flight of Clelia.
Milan. Borromeo, 13. Betrayal. 56. Amazons.
Baron Bagati–Valsecchi: Triumph.
Cav. Aldo Noseda: Flight into Egypt (monochrome).
Modena. 467. Christ bearing Cross, and SS. Jerome and Augustine.
Paris. 1678. Adoration of Magi.
M. Martin Le Roy: Two figures copied from Downton Castle Mantegna.
Rome. Doria, 140. Temptation of St. Antony.
Prince Doria: Two other panels representing episodes from Legends of SS. Antony and Louis.

Scotland. Gosford House, Earl of Wemyss: Madonna (?).
Kier (Dunblane), Capt. Archibald Stirling: Baptism.
Strasburg. 222. Holy Family (?). L.
Verona. 331. Conversion of St. Paul.
358. Presentation (?).
361. Crucifixion (?).
Palazzo Ridolfi, Salotto: Battle with Turks.
Vienna. Count Lanckoronski: Angel and Devil Disputing over Woman.
Prince Liechtenstein: Large Battle Scene.

PARMIGIANINO (Francesco Mazzola).

School of Parma. 1504–1540. Developed under influence of Correggio and Raphael.

Augsburg. 388. Madonna and Monk.
Bologna. 116. Madonna with St. Margaret and other Saints.
615. Bacchante (?).
Dresden. 160. Madonna with Baptist, St. Stephen, and Donor.
161. Madonna with Rose.
162. Portrait of Young Man as Saint.
Florence. Pitti, 230. "Madonna of the Long Neck." After 1534.
Uffizi, 182. Portrait of Lady in Turban.
386. Portrait of the Artist.
1006. Madonna and Saints. No later than 1527.

Fontenellato (near Parma). CASTELLO, SMALL ROOM, GROUND FLOOR: Frescoes—Story of Diana and Actæon.

Hampton Court. 174. Portrait of Lady with Dog and Orrery.
306. Portrait of Lady.

London. 33. Vision of St. Jerome.

Lovere. GALLERIA TADINI, 59. Portrait of Knight of Calatrava.

Madrid. 332. Portrait of Man, probably Lorenzo Cibo.
333. Portrait of Lady, probably wife of Cibo, and her three Sons.
335. Bust of St. Barbara.
336. Holy Family.

Milan. AMBROSIANA: Portrait of Sculptor.

Naples. Madonna with Child on Knee.
Madonna with Infant John.
Portrait of Youth with arm akimbo.
Portrait of G. B. Castaldi.
Portrait of Galeazzo Sanvitale.
Portrait of Giovanni da Castlebolognese.
Portrait of the Courtesan Antea.

Parma. 192. Marriage of St. Catherine.
S. GIOVANNI EVANGELISTA, FIRST AND SECOND CHAPELS, L.: Frescoes—SS. George, Paola, Eustachia, Agatha, Lucy, and Apollonia.
STECCATA: Frescoes.

Richmond (Surrey). SIR FREDERICK COOK, OCTAGON ROOM, 93. Holy Family.

Rome. DORIA, 279. Madonna.
281. Nativity.

Verona. 153. Holy Family.

Vienna. 57. St. Catherine.
61. Portrait of Man.
62. Cupid.
65. Young Woman in Turban.
66. Portrait of Man.
67. Portrait of Malatesta Baglione.

THE PIAZZA (Martino and Albertino).

School of Milan. Active till 1529, when the younger brother but apparently senior partner died. Influenced by most of their somewhat older Milanese contemporaries, and by Perugino and Raphael.

(Where the separate work of each can be distinguished, it is indicated with the initial of each name—A. or M.)

Bergamo. CARRARA, 211. Madonna and Infant John (M).
LOCHIS, 210. Marriage of St. Catherine (A).
MORELLI, 106. St. Dorothy (A).
SIGNOR FRIZZONI-SALIS: Adoration of Magi (A).
SIGNOR PICCINELLI: Holy Family (M).

Berlin. HERR EUGEN SCHWEIZER: Madonna and Infant John.

Haigh Hall (near Wigan). EARL OF CRAWFORD: St. Jerome (M).

Lodi. BISHOP'S PALACE: SS. Sebastian and Bassano and a Bishop (A).
S. AGNESE: Polyptych. 1520.
DUOMO, FIRST CHAPEL, R.: Polyptych.
INCORONATA, FIRST CHAPEL, L.: Polyptych. CHOIR: Coronation of Virgin. 1519.
S. MARIA DELLA PACE: Fresco—Adoration of Magi (A).

London. 1152. Baptist (M).
MR. LUDWIG MOND: Salvator Mundi.
SIR KENNETH MUIR MACKENZIE: Adoration of Magi (M).
MARQUESS OF NORTHAMPTON: Nativity (?).
EARL OF NORTHBROOK: Madonna (M).
SIR J. C. ROBINSON: Madonna and Infant John (M).
MRS. J. E. TAYLOR: SS. George and Sebastian. E.

Milan. AMBROSIANA: Nativity (M).
BORROMEO, 40.bis. Baptism (M?).
61. Madonna (A).
145. Madonna and Infant John (M ?).
152. Christ and Apostles (M).
CASTELLO, 311. St. Jerome (M).
POLDI-PEZZOLI, 645. Holy Family and Angels (A ?).
CONTE CASATI: Small Madonna (A).
COMM. BENIGNO CRESPI: Triptych—St. Nicholas and other Saints.
MARCHESE FASSATI: St. Jerome (M).
SIGNOR RODOLFO SESSA: Nativity (M).
S. AMBROGIO, FIRST CHAPEL, R., L. WALL: Madonna.

Modena. 264. Madonna.

Nantes. 423. Madonna, St. John and Donor (A?). L.

Padua. 446. Christ between John and Peter (A).

Rome. MR. LUDWIG MOND: Madonna with St. Elizabeth and Children (M).
MARCHESE E. VISCONTI VENOSTA: Pietà (A).

Savona. DUOMO, SACRISTY: Portraits of four Bishops (A).

Scotland. LANGTON (DUNS), MRS. BAILLIE-HAMILTON: Copy of National Gallery "Virgin of the Rocks."

Turin. 143. The Eternal and Angels (A).

Vercelli. MUSEO BORGOGNA: Madonna in clouds holding a Pink (A).

Verona. 96. Holy Family (A).

Vicenza. SALA III, 13. Adoration of Magi.
72. St. Barbara (A?—copying Boltraffio).

Wantage (Berks), LADY WANTAGE, LOCKINGE HOUSE: Madonna, St. John, and Angels.

Wiesbaden. 91. Angel (M).

C. PIAZZA. (*See* Calisto.)

PISANELLO.

School of Verona. Circa 1385–1455. Follower of Altichiero; influenced by Gentile da Fabriano.

Bergamo. MORELLI, 17. Profile of Leonello D'Este.

London. 776. Madonna with SS. George and Antony Abbot.
1436. St. Hubert.

Paris. 1422^A. Profile of (?) Ginevra D'Este.

Verona. S. ANASTASIA, R. TRANSEPT: Fresco—St. George and the Princess.
S. FERMO, WALL L. OF ENTRANCE: Fresco—Annunciation, with SS. George and Michael.

PREDIS. (*See* Ambrogio.)

PSEUDO-BOCCACCINO. (*See* Boccaccino.)

ROMANINO.

School of Brescia. 1485/6–1566. Pupil of Ferramola. Influenced by Giorgione, Titian, Savoldo, and Lotto.

Alnwick Castle. Duke of Northumberland: Portrait of Doctor seated at Table.
Portrait of Knight in Armour.

Arcore (near Monza). Vittadini Collection: Madonna.

Bergamo. Morelli, 98. Bust of Man.
Signor Piccinelli: SS. Sebastian, Bartholomew, James, and Stephen.
Conte Suardi: Young Woman holding Bowl.
S. Alessandro in Colonna, L. Transept: Assumption.

Berlin. 151. Pietà.
157. Madonna and Saints.
Herr von Beckerath: Youth against Pillar.
Two Medallion Heads from Frame to early Padua Altarpiece.

Brescia. Galleria Martinengo:
Fresco—Christ at Emmaus.
Fresco—Magdalen at feet of Christ.
SS. Paul, John, and other Saints.
Portrait of Man in Fur.
Exaltation of Cross.
Christ bearing Cross.
Nativity.
Pietà.
Coronation and Saints.
Galleria Tosio, 52. Bust of Man in striped Jerkin.

Brescia (*Con.*). Duomo, Sacristy: Birth of Virgin. Visitation.

S. Faustino, Wall R. of Door: Resurrection (?).

Wall L. of Door: S. Faustino and Knights (?).

S. Francesco, High Altar: Madonna and six Saints.

Fifth Altar, R.: Sposalizio.

S. Gicvanni Evangelista, Corpus Domini Chapel: Frescoes— St. Luke; Christ in House of Levi; Raising of Lazarus; St. Apollonius Communicating. 1521.

Fifth Altar, L.: Sposalizio.

S. Maria in Calchera, second Altar, R.: St. Apollonius Communicating.

S. Salvadore: Frescoes.

Budapest. 126. Head of Man.

174. Bust of Man.

Herr Sandor Lederer: Madonna.

Cassel. 502^A. St. Peter.

503. St. Paul.

Cremona. Duomo, R. Nave, over Fourth and Fifth Arches: Frescoes—Christ before Pilate; Flagellation; Crowning with Thorns; Mocking of Christ. 1519–20.

Florence. Uffizi, 578. Bust of Boy.

Frankfort a/M. 43^A. Portrait of Young Man.

46. Old Man seated at Table.

Genoa. Palazzo Brignole-Sale: Bust of Prisoner adoring Crucifix.

Glasgow. 67. Musicians in Landscape.

Hanover. Kestner Museum, 49. Ecce Homo.

High Legh Hall (Knutsford, Cheshire). Portrait of J. A. di Aquaviva. 1538.

Karlsruhe. Bishop receiving the Blood of the Redeemer.

London. 297. Polyptych. 1525. 2096. Portrait of Man.
CAPT. G. L. HOLFORD: Portrait of Lady.
LADY JEKYLL: Bishop kneeling.
MR. BRINSLEY MARLAY: Man in fur.

Malpaga (Bergamask). INNER COURT OF CASTLE: Fresco—Pope Paul II investing Colleoni as General.

Milan. BRERA, 98. Madonna.
COMM. B. CRESPI: Christ bearing Cross.
SIGNOR SESSA: SS. Bernardino, George, and Francis.

Padua. 663. Last Supper.
669. Altarpiece—Madonna and Saints. 1513

Palermo. BARON CHIARAMONTE-BORDONARO: Sketch for a Nativity.

Petworth Park (Sussex). LORD LECONFIELD: "Duke of Urbino by Raphael."

Philadelphia, U. S. A. MR. JOHN G. JOHNSON: Madonna. Bust of Young Man.

Potsdam. SANSSOUCI: Decapitation of Baptist.

Prague. RUDOLFINUM, 486. Portrait of Man.
TYNKIRCHE, CHOIR: Organ Shutters—Presentation.
Visitation.

Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 19. Madonna and Saints.

Rome. CAPITOL, 228. Head of Boy.
ACCADEMIA DI S. LUCA: Madonna.

Salò (Lago di Garda). DUOMO: Saints and Donor.
S. Bonaventura, Angels and Donor.

Scotland. GOSFORD HOUSE, EARL OF WEMYSS: Adoration of Shepherds
Portrait of Man.

Stenico (Val Giudicaria, near Trent). CASTELLO: Fresco —Decorative Frieze.

Trent. CASTELLO: Frescoes—STAIRCASE AND LOGGIA: Ceilings and lunettes with various compositions, 1531–2. INNER COURT: Charlemagne enthroned and rows of Bishops as Frieze.

Venice. 708. Madonna.
LADY LAYARD: A Concert.

Verona. 180. St. Jerome.
S. GIORGIO IN BRAIDA: Organ Shutters—Story of St. George. 1540.

Villongo (Bergamask). Frescoes in open-air Chapel.

Wimborne (Dorset). LORD WIMBORNE, CANFORD MANOR: Pietà. 1510.
Sposalizio.

GREGORIO SCHIAVONE.

School of Padua. Active in the middle decades of the fifteenth century. Pupil and assistant of Squarcione.

Bergamo. LOCHIS, 159. S. Alessio.
161. St. Jerome.

Berlin. 1162. Madonna.
HERR GEH. R. VON KAUFMANN: Madonna.

London. 630. Madonna and Saints.
904. Madonna.

Padua. 657. Polyptych (in part).
DUOMO, SACRISTY: SS. Francis and Antony Abbot.
SS. Louis and Antony of Padua.

Paris. MME. EDOUARD ANDRÉ: Madonna enthroned between SS. Peter Martyr and Antony of Padua.

Turin. 162. Madonna and Putti.
Venice. CORRER, SALA II, 19. Madonna (?).
Wimborne. CANFORD MANOR, LADY WIMBORNE: Madonna.

SODOMA (Giovanni Antonio Bazzi).

School of Vercelli. 1477–1549. Pupil of Spanzotti, but practically formed by Leonardo; influenced somewhat by Fra Bartolommeo, and more by Raphael.

Arcore (near Monza). VITTADINI COLLECTION: Madonna with Infant John.
Baltimore, U. S. A. MR. HENRY WALTERS: Holy Family.
Bergamo. MORELLI, 60. Madonna.
66. Fantastic Portrait of the Artist.
Berlin. 109. Charity.
Bologna. CONTESSA ZUCCHINI-SOLIMEI: Christ appearing to His Mother after His Resurrection.
Budapest. 90. Flagellation.
Buscot Park (Faringdon, Berks). SIR ALEXANDER HENDERSON: Madonna with Baptist, St. Francis, and Tobias.
Corsham Court (Chippenham, Wilts). LORD METHUEN: Ecce Homo.
Florence. PITTI, 374. Ecce Homo.
UFFIZI, 156. Ecce Homo.
1279. Banner — Sebastian; Madonna and Saints. 1531.
MR. B. BERENSON: Madonna in Landscape. E.
MR. H. W. CANNON, VILLA DOCCIA: Dead Christ.

Florence (*Con.*). MONTE OLIVETO, FORMER REFECTORY: Fresco—Last Supper (fragment).
Frankfort a/M. 42. Portrait of Lady.
Grosseto. DUOMO: Bier-heads—Dead Christ: Madonna in Glory.
Hamburg. CONSUL WEBER: Lucretia with two Men. E.
Hanover. KESTNER MUSEUM, 35. Lucretia. E.
High Legh Hall (Knutsford, Cheshire). Holy Family with SS. Elizabeth and John.
London. 1128. Child in the "Circumcision" by Signorelli.
1144. Madonna and Saints.
1337. Head of Christ.
LORD BATTERSEA: Madonna. E.
CAPTAIN G. L. HOLFORD, DORCHESTER HOUSE: Holy Family. E.
SIR KENNETH MUIR MACKENZIE: Madonna (?).
MR. LUDWIG MOND: St. Jerome.
Two Madonnas, one against a green Curtain.
MR. J. R. SAUNDERS: St. Jerome.
DUKE OF WESTMINSTER: Holy Family.
Milan. BRERA, 286. Holy Family and Angel. E.
CASTELLO, 283. St. Michael.
POLDI-PEZZOLI, 576. Madonna with Baptist and St. Catherine.
COMM. BENIGNO CRESPI: Madonna. L.
DR. GUSTAVO FRIZZONI: Madonna (Fragment).
Magdalen.
MME. GINOULHIAC: Madonna.
SIGNOR SILVESTRI: Holy Family.
S. TOMASO, SACRISTY: Pietà.
Montalcino. MUNICIPIO: Banner of the Republic.

Monte Oliveto Maggiore. Frescoes in Cloister—Life of St. Benedict; Christ with Cross; Christ at Column. 1505–8.
On Stairs: Fresco—Coronation. 1505–8.
Reception Room of Superior: Fresco—Head of Virgin. 1505–8.

Montepulciano. Municipio: Holy Family and Infant John.

Munich. 1073. Holy Family. E.

Naples. Resurrection. 1535.

Philadelphia, U. S. A. Mr. John G. Johnson: Salvator Mundi.

Pisa. Sala VII, 28. Madonna and Saints. 1542.
Duomo, Choir: Entombment. 1540.
Sacrifice of Isaac. 1542.

Richmond (Surrey). Sir Frederick Cook, Octagon Room, 84. St. George and the Dragon. E.

Rome. Borghese, 459. Holy Family.
462. Pietà.
Farnesina, Upstairs: Frescoes—
Forge of Vulcan.
Marriage of Alexander and Roxana.
Family of Darius before Alexander.
Alexander and Bucephalus.
Vatican, Stanza della Segnatura: Ceiling Decoration enframing Raphael's Tondi. 1508.
Prince Chigi: Story of Rhea Silvia. E.
Donna Laura Minghetti: Holy Family.

S. Anna in Creta (near Pienza). Refectory: Frescoes—Miracle of Loaves and Fishes; Busts of Saints; Pietà; Madonna and St. Anne with two Monks; Bishop and Monks; Head of Christ. 1503–4.

San Gemignano. MUNICIPIO, CASSIERE: Fresco—St. Ives. 1507.

PALAZZO DEL PODESTÀ, LOGGIA: Fragments of Fresco. 1513.

Scotland. GOSFORD HOUSE, EARL OF WEMYSS: Tondo—Holy Family and Infant John. E.

Siena. 326. Madonna with two Angels.

327. Two kneeling members of a Confraternity.

352. Fresco—Christ at Column.

354. Judith.

357. St. Catherine.

358. Sketch—Adoration of Magi.

360. Madonna with two Angels.

361. Pietà.

401. Fresco—Agony in Garden.

413. Deposition. E.

443. Fresco—Christ in Limbo.

512. Nativity. E.

PALAZZO PUBBLICO, GROUND FLOOR, UFFIZIO STATO CIVILE: Fresco—Two Putti and an Eagle holding Shields.

SALA DEL SINDACO: Fresco—Resurrection.

SALA DI MATRIMONIO: Fresco—Madonna with SS. Galgano and Ansano. 1536.

CORTE D'ASSISE: Frescoes—St. Victor; S. Ansano; Beato Bernardo Tolomei. 1529–33.

CHAPEL: Holy Family with St. Leonard.

CHAPEL IN PIAZZA DEL CAMPO: Fresco—Madonna with SS. Sebastian and Bernardino. 1539.

Siena (*Con.*). Casa Bambagini Galletti (Via di Stalloreggi): Fresco on façade—Pietà.

Piazza Tolomei: Fresco—Holy Family with SS. John, Francis, Roch, and Crispin. 1530.

Porta Pispina: Fresco—Adoration of Shepherds. 1530–32.

Confraternità della Madonna sotto le Volte dello Spedale: Holy Family.

House of St. Catherine, lower Chapel, over Altar: Fresco—Five Putti holding Curtain.

S. Agostino, Piccolomini Chapel: Adoration of Magi.

Oratory of S. Bernardino: Frescoes—Presentation; Visitation; Coronation; St. Antony of Padua; St. Francis; St. Louis; all 1518. Assumption. 1532.

Carmine, Chapel of Sacrament: Birth of Virgin.

S. Domenico, Chapel of St. Catherine: Frescoes—Swoon of St. Catherine; Her Ecstacy; St. Catherine prays for Criminal; Prophet; Evangelist; Decoration of Arches.

Sacristy: Banner—Assumption (?).

Chapel of Rosary: The Eternal with SS. Catherine, Sigismund, Dominic, and Sebastian.

S. Francesco, Sacristy: Putto and Angels.

S. Giacomo, Sacristy: Christ bearing Cross (in small part).

Confraternità di SS. Giovannino e Gennaro: Bier-heads—Baptist; S. Bernardino; Pietà; Madonna.

Siena (*Con.*). S. MICHELE (FORMERLY S. DONATO): Bierheads—Two paintings of the Trinity Pietà; Madonna of Mercy.
MONISTERO DI S. EUGENIO (VILLA GRICCIOLI), R. WALL: Fresco in niche—Christ bearing Cross.
S. SPIRITO, SPANISH CHAPEL: Frescoes and Panels—Madonna and Saints; SS. Michael and Nicholas of Tolentino, 1530; SS. Sebastian and Antony, 1530; St. James on Horse.

Sinalunga (Prov. di Siena). COLLEGIATA: Madonna with SS. Sebastian, Roch, and Antony Abbot. L.

Stockholm. ROYAL PICTURE GALLERY: Pietà.

Strasburg. 264. Holy Family with Angels and Infant John.

Trequanda (Prov. di Siena). COLLEGIATA: Ascension.

Trier. Madonna Enthroned.

Turin. 56. Holy Family. E.
59. Lucretia.
63. Madonna and four Saints.

Venice. LADY LAYARD: Holy Family.

Vercelli. MUSEO BORGOGNA: Holy Family with Angel and Infant John. E.

Vienna. 51. Holy Family and Infant John.

Volterra. PALAZZO RICCIARELLI: Madonna with St. Catherine.

Wantage (Berks). LADY WANTAGE, LOCKINGE HOUSE: Madonna and Infant John.

SOFONISBA. (*See* ANGUISSOLA).

ANDREA SOLARIO.

School of Milan. Active 1493–1515. Pupil perhaps of his brother, the sculptor, Cristofero, but formed under Alvise Vivarini; finally influenced by Leonardo.

Barnard Castle. Bowes Museum: St. Jerome.
Bergamo. Lochis, 236. Ecce Homo.
Berlin. 225. Portrait of Man.
Herr Eugen Schweizer: Madonna.
Boston, U. S. A. Mr. J. M. Longyear: Madonna with St. Roch.
Brescia. Galleria Tosio, Sala XIV, 22. Christ with Cross and kneeling Monk.
Dijon. 9. Ecce Homo (?).
Dublin. Bust of Man.
Hereford. Mr. W. J. Davis: St. Christopher (?).
Locko Park (near Derby). Mr. Drury-Lowe: Head of Baptist.
London. 734. Portrait of Cristofero Longoni. 1505.
923. Portrait of Venetian Senator. E.
Sir W. Martin Conway: Christ at Column (?).
Duke of Northumberland, Syon House: Salome.
Earl of Plymouth: St. Sebastian (?).
Mr. George Salting: Madonna.
Lutschena (near Leipzig). Baron Speck von Sternburg: Ecce Homo.
Milan. Ambrosiana: Bust of St. Jerome.
Brera, 282. Portrait of Man.
283. Madonna. E.
285. Holy Family and St. Jerome.

Milan (*Con.*). Poldi-Pezzoli, 636. Baptist.
637. Ecce Homo.
638. St. Antony Abbot.
653. Baptist. 1498.
655. Rest in Flight. 1515.
657. St. Catherine. 1499.
658. Madonna.
Madonna (given by Cav. Aldo Noseda).
Comm. Benigno Crespi: Madonna.
Ecce Homo.
Mater Dolorosa.
Christ Blessing.
Pietà.
Dr. Gustavo Frizzoni: Madonna.
Cav. Aldo Noseda: Madonna.
Duca Scotti: Portrait of Chancellor Moroni.
S. Maria delle Grazie, Refectory: Copy of Leonardo's "Last Supper."

Modena. 293. Small Christ in Landscape (?). E.
298. Christ bearing Cross.

Nantes. 292. Christ bearing Cross.

New York. Yerkes Collection: Annunciation. 1506.

Oldenburg. 47. Salome (?).

Paris. 1530. "Vierge au Coussin Vert."
1531. Portrait of Charles d'Amboise.
1532. Crucifixion. 1503.
1533. Head of Baptist on Charger. 1507.
M. Cheramy: Ecce Homo.

Pavia. Certosa: Assumption (left unfinished).

Petworth Park (Sussex). Lord Leconfield: Head of Man with yellow hair (?). E.

Philadelphia, U. S. A. Mr. John G. Johnson: Ecce Homo.

Philadelphia, U.S.A. (*Con.*). Bust of Man (fragment of altarpiece). Madonna and four Donors. E.
Richmond (Surrey). Sir Frederick Cook, Long Gallery, 55. Head of Christ. E.
Rome. Borghese, 395. Christ at Column.
461. Christ bearing Cross. 1511.
Miss Hertz: Woman playing Guitar.
Scotland. Newbattle Abbey (Dalkeith), Marquess of Lothian: Christ. L.
Rossie Priory (Inchture, Perthshire), Lord Kinnaird: Entombment.
Vienna. 82. Christ bearing Cross.

SQUARCIONE.

Founder of Paduan School. 1394–1474. Developed under influence of the Antique and of Donatello.

Berlin. 27A. Madonna.
Padua. 399. Polyptych (executed by assistants).
Paris. M. Stuers: Tondo—Madonna (?).

STEFANO. (*See* ZEVIO.)

TIMOTEO. (*See* VITI.)

TISI (BENVENUTO). (*See* GAROFALO).

FRANCESCO TORBIDO.

School of Verona. Circa 1486–after 1546. Pupil of Liberale; influenced by Giorgione, Titian, and Giulio Romano.

Augsburg. 271. Transfiguration.
Chambéry. 401. Portrait of a Collector.
Florence. Cenacolo di Foligno, 113. Bust of Ecclesiastic. L.

Florence, (*Con.*). Mr. H. W. Cannon, Villa Doccia: Holy Family with St. Antony, Angels, and Donor.

London. Earl Brownlow: Bust of Man.
Mr. Ludwig Mond: Portrait of Fracastoro.

Mantua. S. Andrea, Second Altar, R.: God the Father with Baptist and Evangelist.

Milan. Brera, 90. Bust of Old Man (?).
99. Portrait of Man in Black Hat.

Munich. 1125. Portrait of Youth. 1516.

Naples. Portrait of Old Man. L.

Padua. 455. Portrait of Youth wearing Wreath. E.

Rome. Doria, 401. Portrait of Youth. E.

Salò (Lago di Garda). Duomo, R. Wall of Choir: Holy Family adoring Child.

Scotland. Linlathen (near Dundee), Col. Erskine: Portrait of Old Man.
Rossie Priory (Inchture, Perthshire), Lord Kinnaird: Portrait of Architect.

Verona. 3. Madonna.
9. Portrait.
49. Tobias and Angel. L.
210. St. Francis presenting Donor to Holy Family.
347. Nativity. L.
Via della Stella: Frescoes between Windows—Pagan Sacrifices (in part).
Duomo, Choir: Frescoes—Life of Virgin.
S. Eufemia, Altar, R.: S. Eufemia with SS. Roch and Antony Abbot (cartoon by Torbido, but execution by Battista del Moro).
S. Fermo, Second Altar, R.: Trinity with Madonna and Saints. 1523.
First Altar, L.: St. Nicholas in Glory (in part). 1535.

Verona (*Con.*). S. MARIA IN ORGANO, R. TRANSEPT: St. Jerome and Evangelist (in part).
S. ZENO, FIRST ALTAR, R.: Holy Family and Saints.
Fresco in Lunette above—Resurrection (in part).

COSIMO TURA.

School of Ferrara. Circa 1430–1495. Studied in the School of Squarcione at Padua.

Bergamo. LOCHIS, 233. Madonna.
Berlin. 111. Madonna with Saints.
1170[B]. St. Sebastian.
1170[C]. St. Christopher.
Boston, U. S. A. MRS. J. L. GARDNER: Tondo—Circumcision.
Cambridge. U. S. A. FOGG MUSEUM: Tondo—Adoration of Magi.
Dresden. 42[A]. St. Sebastian.
Ferrara. SALA III: St. Jerome.
Tondo—St. Maurelius before Judge.
Tondo—Martyrdom of St. Maurelius.
DUOMO, CHOIR: St. George. 1469.
Annunciation. 1469.
Florence. UFFIZI, 1557. St. Dominic.
London. 772. Madonna enthroned with Angels making Music.
773. St. Jerome.
905. Madonna.
MR. ROBERT BENSON: Tondo—Flight into Egypt.
CAPT. G. L. HOLFORD, DORCHESTER HOUSE: Miniature Profile of Eleanora d'Aragona (?)

Milan. BRERA, 1447. Christ on Cross (fragment).
POLDI-PEZZOLI, 600. Bishop.
Modena. St. Antony of Padua.
Nantes. 411. Bishop.
New York. METROPOLITAN MUSEUM: Baptist and St. Peter.
Paris. 1556. Pietà (Lunette).
1557. St. Antony of Padua.
Richmond (Surrey). SIR FREDERICK COOK, SMOKING ROOM, 11. Annunciation and two Saints.
Rome. PRINCE COLONNA: Madonna with Child lying on Parapet.
Bishop Roverella with SS. Maurelius and Paul.
Madonna Annunziata.
Venice. 628. Madonna.
CORRER, SALA XVI, 10. Pietà.
LADY LAYARD: Allegorical female Figure.
Vienna. 90. Dead Christ upheld by Angels.

TIMOTEO VITI.

School of Ferrara—Bologna. 1467–1523. Pupil of Costa and Francia.

Bergamo. MORELLI, 30. St. Margaret.
Berlin. 124 (Magazine). St. Jerome.
Bologna. 204. St. Mary of Egypt.
MUSEO CIVICO: Plate—Birth of Adonis.
Brescia. GALLERIA TOSIO, SALA XIII, 13. Head of Youth.
Cagli. S. ANGELO: Christ with Magdalen, St. Michael, and St. Antony Abbot. L.
CHIESA DELLA CONGREGAZIONE: Noli me Tangere, and Saints.
S. DOMENICO, R. WALL: Fresco—Annunciation.

Englewood, New Jersey, U. S. A. Mr. D. F. Platt: Madonna.

Florence. Prince Corsini: Apollo.
A Muse.

Glasgow. Mr. William Beattie: Man in pointed Cap (?).

Gubbio. Duomo, Altar, L.: The Magdalen.

High Legh Hall (Knutsford, Cheshire). Agony in Garden.

London. British Museum: Plates.
Victoria and Albert Museum: Plates.
Sir Julius Wernher: Two Plates.

Milan. Brera, 507. Immaculate Conception.
508. Madonna and two Saints.
509. Trinity with St. Jerome and Donor.

Munich. 1074. Head of St. Michael.

New York. Metropolitan Museum: Plate—Apollo Worship.

Oxford. University Museum, Fortnum Collection, c.474. Plate.

Panshanger (Herts). Head of Young Woman (?).

Paris. Baron Gustave de Rothschild: Three Plates.
Vicomte de Sérincourt: Bust of Young Man.

Urbino. Ducal Palace: St. Roch.
St. Apollonia.
St. Sebastian.
Duomo, Sacristy: SS. Thomas and Martin.
Madonna and Saints(?).
Nativity (?).

Venice. Correr: Plates with various mythological and legendary subjects.

BATTISTA ZELOTTI.

School of Verona. Circa 1532–1592. Pupil of Badile, and of his uncle Paolo Farinati; influenced by Brusasorci and Paolo Veronese.

Brunswick. Portrait of Lady.
Castelfranco. S. LIBERALE, SACRISTY: Fragments of Fresco.
Cattajo (near Padua). Frescoes.
Cracow. PRINCE CASIMIR LUBOMIRSKI: Bust of Lady in White and Gold.
Dresden. 223. Presentation.
Düsseldorf. 84. Bust of Lady.
Fanzolo (Villa near Castelfranco). Frescoes.
Florence. PITTI, 37. Portrait of Lady.
UFFIZI, 579. Annunciation.
Genoa. PALAZZO BRIGNOLE SALE: Judith.
MARCHESE AMBROGIO DORIA: Susannah and the Elders.
London. 1041. Vision of St. Helena.
MR. LUDWIG MOND: Justice.
SIR KENNETH MUIR MACKENZIE: Female Saint reading.
Madrid. 544. Portrait of Lady.
Munich. 1135. Portrait of Lady.
Oldenburg. 95. Cupid and Lady.
Rennes. 10. Perseus and Andromeda.
Rome. BORGHESE, 137. Baptist preaching.
CAPITOL, 117. Madonna and St. Anne with Angels.
Scotland. ROSSIE PRIORY (INCHTURE, PERTHSHIRE), LORD KINNAIRD: Sacred Subject.
Stuttgart. Juno and the Fates.
Thiene (Veneto). CASTELLO COLLEONI: Frescoes.

Venice. Doge's Palace, Sala di Trè: Two Panels of Ceiling—Angel suppressing Vice; Peace encouraging an Innocent Man.
Royal Palace, Library: Two Panels of Ceiling—Astronomy; An Allegory.
S. Francesco della Vigna, Fourth Chapel, L.: Frescoes—God Blessing; Erythræan Sibyl; Isaiah.

Verona. 33. Portrait of Lady with Lapdog.
326. Fresco—Musical Party.
Fresco—Woman leaning on Balcony.
Fresco—Young Woman with Cup worshipping Idol.

Vicenza. Duomo, between First and Second Chapels, R.: Miracle of Loaves and Fishes.

Vienna. 391. Judith.
393. Anointing of David.
Prince Liechtenstein: 226. Holy Family and St. Catherine. E.
Large Entombment.

ZENALE.

School of Milan. 1436–1526. Perhaps chiefly architect. Pupil possibly of Butinone, with whom he worked in partnership; influenced by Foppa and Bramantino, and later slightly by Leonardo.

Bergamo. Signor Frizzoni-Salis: Diptych—Michael, Saint, and Donor.

Milan. Ambrosiana: Triptych—Madonna, Saints, and Donors (?).
Borromeo, 30. Mocking of Christ. 1502.
50, 52. Annunciation.
S. Pietro in Gessate, Griffi Chapel: Frescoes with Butinone—Perhaps the

Milan (*Con.*). Eternal, and the St. Ambrose driving out the Arians are Zenale's, and possibly parts of the episodes wherein St. Ambrose appears as Bishop. 1489–1493.

Paris. 1545. Circumcision (?). 1491.

Scotland. GOSFORD HOUSE, EARL OF WEMYSS: Two Apostles (perhaps by Butinone).

Treviglio. S. MARTINO, BEHIND HIGH ALTAR: Polyptych—SS. Lucy, Catherine, Peter, Gustavus, the Magdalen, and a Bishop, and probably the heads of the Madonna and Child and of St. Martin, the Resurrection, the Church Fathers, and the decorative framework are Zenale's, while the rest is Butinone's. 1485.

STEFANO DA ZEVIO.

School of Verona. 1393 (?)–1451. Follower of Pisanello and Gentile da Fabriano.

Berlin. PRINCESS VON BÜLOW: Madonna.

Florence. MR. B. BERENSON: Two small Saints.

Illasi (near Verona). PARISH CHURCH: Fresco—Madonna and Angels.

Milan. BRERA, 223. Adoration of Magi. 1435.
POLDI-PEZZOLI, 586. Madonna in Garden (?).
591. Hermit and Raven (?).

Pavia. GALLERIA MALASPINA, 112. Handkerchief of St. Veronica (?).

Rome. COLONNA: Madonna and Angels.

Verona. 90. Madonna.
559. Madonna and St. Catherine in Rose Garden.
STRADA PORTA VESCOVO, 35. Fresco—Madonna with St. Christopher.
S. ANASTASIA, OVER S. DOOR OUTSIDE: Fresco—Charlemagne and Saints.
CHOIR, R. WALL: Fresco—Fragments of Last Judgment.
S. GIOVANNI IN VALLE, OVER ENTRANCE OUTSIDE: Fresco—Madonna with SS. Antony Abbot and Bartholomew.
S. MARIA DELLA SCALA, BELL TOWER: Frescoes—Life of S. Filippo Benizzi.
CHAPEL R. OF CHOIR: Frescoes—Crucifixion; Christ.
Vienna. CABINET I: Predella—Stoning of Stephen (?).

MARCO ZOPPO.

School of Ferrara. Circa 1440–1498. Pupil and imitator of Tura; influenced by Giovanni Bellini.

Altenburg. LINDENAU MUSEUM, 189. Madonna. L.
Baltimore, U. S. A. MR. HENRY WALTERS: St. Francis.
Berlin. 1170. Madonna and Saints. 1472.
HERR GEH. RICHARD VON KAUFMANN: St. Jerome.
Bologna. SALA E: St. Jerome Kneeling.
MUSEO CIVICO, 198. Polyptych.
COLLEGIO DI SPAGNA, CHAPEL: Altarpiece.
S. COLOMBARIO: Fresco— Madonna with SS. Antony of Padua and Dominic. (?) L.
Budapest. 99, 100. Two Angels (?).
Ferrara. SALA III: The Baptist and St. Louis (?).

London. 590. Christ in Tomb.
Loreto. Palazzo Apostolico, 19. Baptist.
Oxford. University Museum, 13. St. Paul.
Pesaro. 32. Head of Baptist.
35. Pietà.
Richmond (Surrey). Sir Frederick Cook, Smoking Room, 10. Madonna.
Strasburg. 226. Madonna (?).
Vienna. 216. Madonna with two Angels. L.

INDEX OF PLACES.

Aigueperse (Puy-de-Dôme). CHURCH: Mantegna.

Alba. MUNICIPIO: Macrino.
DUOMO: Campi.
S. GIOVANNI: Macrino.

Albino (near Bergamo). PARISH CHURCH: Moretto, Moroni.

Alnwick Castle. DUKE OF NORTHUMBERLAND: Dosso, Garofalo, Mazzolino, Romanino.

Altenburg. LINDENAU MUSEUM: Pseudo-Boccaccino, Giolfino, Domenico Morone, Parenzano, Zoppo.

Althorp Park (Northampton). EARL SPENCER: Anguissola, Milanese (School of Leonardo).

Amsterdam. Garofalo.
DR. OTTO LANZ: Caroto.

Arcore (near Monza). MARCHESE D'ADDA: Boltraffio.
VITTADINI COLLECTION: Boltraffio, Borgognone, Bramantino, Cesare Magni, Civerchio, Bernardino de'Conti, Foppa, Lanini, Moroni, Oggiono, Romanino, Sodoma.

Arona. S. GRAZIANO: Borgognone, Farinati.
S. MARIA: Gaudenzio.

Ashburnham Place (Battle, Sussex). EARL OF ASHBURNHAM: Anguissola.

Ashridge Park (Berkhampstead). EARL BROWNLOW: Anguissola, Luini.

Augsburg. Parmigianino, Torbido.
Auxerre. Gianpietrino.
Avigliana (near Turin). S. Giovanni: Defendente.
Madonna dei Laghi: Defendente.

Baltimore, U. S. A. Mr. Henry Walters: Cesare da Sesto, Defendente, Foppa, Moroni, Sodoma, Zoppo.

Barnard Castle. Bowes Museum: Caroto, Solario.

Basel. Bernardino de 'Conti.
Mr. Reinhold Warnery: Foppa.

Bellagio (Lake of Como). S. Giovanni: Gaudenzio.

Bergamo. Carrara: Borgognone, Butinone, Caroto Defendente, Foppa, Gaudenzio, Mantegna, Francesco Morone, Moroni, Martino Piazza.
Lochis: Aspertini, Boltraffio, Borgognone, Butinone, Caroto, Civerchio, Bernardino de' Conti, Defendente, Dosso, Foppa, Francia, Garofalo, Gaudenzio, Giovenone, Luini, Mazzolino, Moretto, Moroni, Albertino Piazza, Gregorio Schiavone, Solario, Tura.
Morelli: Ambrogio da Predis, Anguissola, Bianchi, Boltraffo, Borgognone, Caroto, Cavazzola, Civerchio, Defendente, Ercole Grandi, Garofalo, Giolfino, Girolamo dai Libri, Luini, Moretto, Francesco Morone, Moroni, Albertino Piazza, Pisanello, Romanino, Sodoma, Timoteo Viti.
Signor Camillo Frizzoni: Brusasorci.
Signor Frizzoni-Salis: Borgognone, Girolamo dai Libri, Moretto, Moroni, Albertino Piazza, Zenale.
Conte Moroni: Moroni.

Bergamo (*Con.*). Signor Piccinelli: Campi, Moroni, Martino Piazza, Romanino.

Conte Roncalli: Moroni.

Conte Suardi: Costa, Moretto, Moroni, Romanino.

S. Alessandro in Colonna: Romanino.

S. Alessandro della Croce: Costa, Moroni.

S. Andrea: Moretto.

Duomo: Moroni, Oggiono.

S. Spirito: Borgognone.

Berlin. Aspertini, Pseudo-Boccaccino, Boltraffio, Borgognone, Butinone, Caroto, Cesare Magni, Bernardino de' Conti, Correggio, Cossa, Costa, Defendente, Dosso, Ercole Roberti, Farinati, Ferrarese before 1500 (School of Ercole Roberti), Foppa, Francia, Garofalo, Gaudenzio, Gianpietrino, Giolfino, Girolamo dai Libri, Liberale, Luini, Macrino, Mantegna, Mazzolino, Michele, Milanese (School of Leonardo), Moretto, Domenico Morone, Francesco Morone, Moroni, Oggiono, Parenzano, Romanino, Gregorio Schiavone. Sodoma, Solario, Squarcione, Timoteo Viti, Tura, Zoppo.

Schloss: Cavazzola, Bernardino de' Conti.

Herr A. von Beckerath: Romanino.

Princess von Bülow: Stefano da Zevio.

Herr Geheimrath Richard von Kaufmann: Costa, Ercole Grandi, Garofalo, Moretto, Gregorio Schiavone, Zoppo.

Herr Eugen Schweizer: Anguissola, Farinati, Garofalo, Gaudenzio, Gianpietrino,

Berlin (*Con.*). Giolfino, Girolamo da Cremona, Mazzolino, The Piazza, Solario.
WESENDONCK COLLECTION: Costa, Farinati, Garofalo, Moretto.
Berne. Boltraffio.
Besançon. Defendente, Francia, Giolfino.
Besate (near Milan). PARISH CHURCH: Oggiono.
Biella (**Piedmont**). SS. GIROLAMO E SEBASTIANO: Lanini.
S. STEFANO NUOVO: Lanini.
Blaschkow (**Bohemia**). HERR GASTON VON MALLMAN: Gianpietrino.
Bologna. Aspertini, Cossa, Costa, Ercole Grandi, Ercole Roberti, Ferrarese before 1500 (School of Cossa), Francia, Garofalo, Girolamo da Carpi, Mazzolino, Parmigianino Timoteo Viti, Zoppo.
MUSEO CIVICO: Timoteo Viti, Zoppo.
ARCIGINNASIO, BIBLIOTECA: Francia.
COLLEGIO DI SPAGNA: Zoppo.
PALAZZO COMUNALE: Francia.
PALAZZO ERCOLANI: Francia.
CONTESSA ZUCCHINI-SOLIMEI: Sodoma.
S. COLOMBARIO: Zoppo.
S. GIACOMO MAGGIORE: Aspertini, Costa, Francia.
S. GIOVANNI IN MONTE: Cossa, Costa, Ferrarese before 1500 (School of Cossa).
MADONNA DEL BARACCANO: Cossa.
S. MARTINO MAGGIORE: Aspertini, Costa, Francia, Girolamo da Carpi.
MISERICORDIA: Costa, Francia.
S. PETRONIO: Costa, Ferrarese before 1500 (School of Cossa).

Bologna (*Con.*). S. Salvadore: Garofalo, Girolamo da Carpi.
SS. Vitale ed Agricola: Francia.
Bonn. University Museum: Cesare Magni.
Bordeaux. Ercole Grandi.
Borgosesia. SS. Pietro e Paolo: Lanini.
Boston, Mass., U. S. A. Museum of Fine Arts: Moroni.
Mrs. J. L. Gardner: Francia, Liberale, Moroni, Tura.
Mr. J. M. Longyear; Moroni, Solario.
Mrs. Thomas O. Richardson: Costa.
Bowood Park (Calne). Marquess of Lansdowne: Garofalo, Luini.
Brescia. Galleria Martinengo: Anguissola, Pseudo-Boccaccino, Calisto, Campi, Civerchio, Francia, Moretto, Romanino.
Galleria Tosio: Boccaccino, Moroni, Romanino, Solario, Timoteo Viti.
Bishop's Palace: Moretto.
Nob. G. Fenarola: Moretto.
Luogo Pio di S. Zita: Moretto.
S. Afra: Civerchio.
S. Alessandro: Civerchio.
S. Clemente: Calisto, Moretto.
S. Cristo: Moretto.
Duomo: Moretto, Romanino.
S. Faustino: Romanino.
S. Francesco: Moretto, Romanino.
S. Giovanni Evangelista: Civerchio, Francia, Moretto, Romanino.
S. Maria in Calchera: Calisto, Moretto, Romanino.
S. Maria del Carmine: Civerchio.
S. Maria delle Grazie: Moretto.

Brescia (*Con.*). S. Maria Maggiore: Liberale.
SS. Nazzaro e Celso: Moretto.
S. Rocco: Calisto.
S. Salvadore: Romanino.
Seminario di S. Angelo: Moretto.
Breslau. Garofalo.
Brocklesby (*Lincs.*). Earl of Yarmouth: Gianpietrino.
Brunswick. Brusasorci, Zelotti.
Brussels. Caroto, Girolamo dai Libri.
Duc d'Aremberg: Sodoma.
Budapest. Pseudo-Boccaccino, Borgognone, Bramantino, Brusasorci, Calisto, Campi, Caroto, G. Caroto, Cavazzola, Civerchio, B. de' Conti, Correggio, Costa, Ercole Grandi, Farinati, Francia, Garofalo, Gianpietrino, Giovenone, Liberale, Luini, Moretto, Moroni, Romanino, Sodoma, Zoppo.
Herr Franz Glück; Moroni.
Herr Sandor Lederer: Caroto, Defendente, Michele, Moroni, Romanino.
Burleigh. Marquess of Exeter: Anguissola, Oggiono.
Buscot Park (Faringdon, Berks). Sir Alexander Henderson: Sodoma.
Busto Arsizio (near Milan). S. Maria di Piazza: Gaudenzio, Lanini, Luini.
Cagli (near Furlo Pass). S. Angelo: Timoteo Viti.
Chiesa di Congregazione: Timoteo Viti.
S. Domenico: Timoteo Viti.
Cambridge. Fitzwilliam Museum: Boccaccino, Garofalo, Giolfino.
Cambridge (Mass. U. S. A.). Fogg Museum: Correggio, Tura.
Campiglia Cerva (near Biella, Piedmont). Parish Church: Lanini.

Canobbio (Lago Maggiore). S. MARIA DELLA PIETÀ: Gaudenzio.
Casale Monferrato. DUOMO: Gaudenzio.
Cassel. Farinati, Garofalo, Gianpietrino, Moretto, Romanino.
Castelfranco. S. LIBERALE: Zelotti.
Castle Howard. EARL OF CARLISLE: Brusasorci.
Cattajo (near Padua). Zelotti.
Cavour (near Saluzzo). CHURCH: Defendente.
Cenate San Leone (Bergamask). PARISH CHURCH: Moroni.
Cesena. BIBLIOTECA: Francia.
Chambéry. Torbido.
Chantilly. MUSÉE CONDÉ: Butinone, Dosso, Ferrarese before 1500 (School of Ercole Roberti), Francia, Gianpietrino, Luini, Mazzolino, Moroni, Oggiono.
Chartres. Cavazzola.
Chatsworth. DUKE OF DEVONSHIRE: Boltraffio, Campi.
Chiaravalle (near Milan). Bramante.
Chicago, U. S. A. MR. MARTIN RYERSON: Ercole Grandi.
Chieri (near Turin). AVV. CARLO BOSIO: Defendente.
Chiusi. DUOMO: Liberale
Chivasso (near Turin). PARISH CHURCH: Defendente.
Cirencester (Gloucestershire). MR. A. W. LEATHAM, MISERDEN PARK: Francia, Girolamo dai Libri.
Ciriè (near Turin). S. GIOVANNI: Defendente.
CONFRATERNITÀ DEL SUDARIO: Defendente.
Cividale. DUOMO: Calisto.
Cleveland, U. S. A. HOLDEN COLLECTION: Ambrogio da Predis, Pseudo-Boccaccino, Campi, Farinati, Moroni, Parenzano.

Codigoro. Duomo: Dosso, Garofalo.
Cologne. Borgognone, Bramantino, Campi, Farinati, Francia.
Comero (Prov. di Brescia). Parish Church: Moretto.
Como. Duomo: Gaudenzio, Luini.
Copenhagen. Luini, Mantegna.
Corsham Court (Chippenham, Wilts). Lord Methuen: Sodoma.
Cossato (Prov. di Novara). Parish Church: Lanini.
Cracow. Czartoryski Collection: Boltraffio, Garofalo, Michele.
Prince Casimir Lubomirski: Zelotti.
Count André Potocki: Garofalo.
Crea (near Casale Monferrato). Sanctuary: Macrino.
Crema. Duomo: Civerchio.
SS. Trinità: Calisto.
Cremia (Lago di Como). S. Michele: Farinati.
Cremona. Boccaccino, Ferrarese before 1500 (School of Bianchi), Mazzolino, Parenzano.
S. Abbondio: Campi.
S. Agata: Boccaccino, Campi.
S. Agostino: Campi.
Duomo: Boccaccino, Campi, Romanino.
S. Margherita: Campi.
S. Michele: Campi.
S. Pietro al Pò: Campi.
S. Sigismondo: Campi.
Crevacuore (near Biella, Piedmont). San Sebastiano: Lanini.
Darmstadt. Dosso.
Detroit, U. S. A. Oggiono.
Dijon. Farinati, Solario.
Downton Castle (Ludlow, Herefordshire). Mr. C. A. Rouse-Boughton-Knight: Mantegna.

Dresden. Calisto, Caroto, Cavazzola, Correggio, Cossa, Dosso, Ercole Roberti, Ferrarese before 1500 (School of Cossa), Francia, Garofalo, Girolamo da Carpi, Mantegna, Mazzolino, Parmigianino, Tura, Zelotti.

Dublin. Costa, Ferrarese before 1500 (School of Tura), Mantegna, Moroni, Solario.

Düsseldorf. Zelotti, Zoppo.

Edinburgh. Ferrarese before 1500 (School of Cossa).

Englewood, New Jersey, U. S. A. Mr. D. F. Platt: Gianpietrino, Luini, Timoteo Viti.

Esher. Mr. H. F. Cook: C. Magni.

Fanzolo (Villa near Castelfranco). Zelotti.

Feletto Canavese (Piedmont). Church: Defendente.

Ferrara. Dosso, Ercole Grandi, Garofalo, Girolamo da Carpi, Mazzolino, Ortolano, Tura, Zoppo.

Castello: Dosso, Girolamo da Carpi.

Schifanoia: Cossa, Ferrarese before 1500 (School of Cossa).

Cav. Guiseppe Cavalieri: Anguissola.

Massari-Zavaglia Collection: Calisto, Ercole Grandi, Mazzolino.

Palazzo Scrofa - Calcagnini: Ercole Grandi.

Seminario: Garofalo.

Duomo: Francia, Garofalo, Girolamo da Carpi, Tura.

S. Francesco: Garofalo, Girolamo da Carpi, Mazzolino.

S. Maria della Consolazione: Garofalo, Mazzolino.

S. Monica: Garofalo.

S. Paolo: Girolamo da Carpi.

Ferrières (near Paris). Baron Edouard de Rothschild: Ambrogio da Predis.

Fino Del Monte (Bergamask). Parish Church: Moroni.

Florence. Bargello: Lanini.
Pitti: Boccaccino, Campi, Caroto, Costa, Dosso, Gianpietrino, Girolamo da Carpi, Mantegna, Mazzolino, Moroni, Parmigianino, Sodoma, Zelotti.
Uffizi: Anguissola, Boltraffio, Brusasorci, Campi, Caroto, Cavazzola, Bernardino de'Conti, Correggio, Costa, Dosso, Farinati, Francia, Garofalo, Luini, Mantegna, Mazzolino, Moroni, Parmigianino, Romanino, Sodoma, Tura, Zelotti.
Biblioteca Nazionale: Girolamo da Cremona.
Cenacolo di Foligno: Torbido.
Spedale: Girolamo da Cremona.
Mr. B. Berenson: Aspertini, Foppa, Giolfino, Sodoma, Stefano da Zevio.
Mr. H. W. Cannon, Villa Doccia: Brusasorci, Caroto, Giovanni Caroto, Farinati, Giolfino, Liberale, Parenzano, Sodoma, Torbido.
Prince Corsini: Timoteo Viti.
Mme. Finali, Villa Landau: Aspertini.
Conte Serristori: Cavazzola.
Mr. Spencer Stanhope, Villa Nuti: Ferrarese before 1500 (School of Cossa).
Marchese Max. Strozzi: Aspertini.
Marchese Torrigiani: Liberale.
Monteoliveto: Sodoma.

Fondra (near Bergamo). Parish Church: Garofalo.

Fontenellato (near Parma). Parmigianino.

Forlì. Francia.

Frankfort a/M. Aspertini, Campi, Caroto, Cavazzola, Correggio, Dosso, Ferrarese before 1500 (School of Ercole Roberti), Garofalo, Macrino, Moretto, Moroni, Romanino, Sodoma.

Frome (Somerset). Mrs. J. Horner, Mells Park: Caroto, Defendente, Dosso, Luini, Michele.

Garegnano (near Milan). Parish Church: Borgognone.

Gattinara (Prov. di Novara). Madonna del Rosario: Giovenone.

Gazzada (near Varese). Nob. Guido Cagnola: Cavazzola.

Gemona (near Udine). S. Maria delle Grazie: Parenzano.

Genoa. Palazzo Balbi-Piovera: Gaudenzio.
Palazzo Bianco: Badile.
Palazzo Brignole-Sale: Campi, Giolfino, Romanino, Zelotti.
Marchese Ambrogio Doria: Campi, Zelotti.
Marchesa Carega Marchi: Defendente.

Glasgow. Brusasorci, Campi, Francia, Romanino.
Mr. William Beattie: Ambrogio da Predis, Timoteo Viti.

Gloucester. Sir Hubert Parry, Highnam Court: Aspertini, Boltraffio, Gianpietrino.

Gorlago (near Bergamo). Moroni.

Gotha. Farinati.

Göttingen. University Museum: Dosso.

Grenoble. Campi, Farinati.

Grignasco (Valsesia). Parish Church: Giovenone.

Grittleton (Chippenham, Wilts). Sir Audley D. Neeld: Garofalo, Girolamo da Carpi.

Grosseto. Duomo: Sodoma.
Gubbio. Municipio: Amico Aspertini.
Duomo: Timoteo Viti.
The Hague. Farinati, Mazzolino.
Haigh Hall (Wigan). Earl of Crawford: Lanini, Martino Piazza.
Hamburg. Consul Weber: Ambrogio da Predis, Boltraffio, Caroto, Cesare da Sesto, Mantegna, Moretto, Oggiono, Sodoma.
Hampton Court. Correggio, Costa, Dosso, Francia, Gianpietrino, Luini, Mantegna, Oggiono, Parmigianino.
Hanover. Kestner Museum: Aspertini, Romanino, Sodoma.
Provinzialmuseum: Ambrogio da Predis, Bernardino de' Conti, Farinati, Milanese (School of Leonardo).
Harrow. Rev. J. Stogdon: Aspertini, Brusasorci, Parenzano.
Hereford. Mr. W. J. Davis: Solario.
High Legh Hall (Knutsford, Cheshire). Romanino, Sodoma, Timoteo Viti.
Holkham Hall (Wells, Norfolk). Earl of Leicester: Aspertini.
Horsmonden (Kent). Mrs. Austen, Capel Manor: Ambrogio da Predis.
Ilassi (near Verona). Parish Church: Stefano da Zevio.
Isola Bella (Lago Maggiore). Palazzo Borromeo: Boltraffio, Borgognone, Bramantino, Butinone, Bernardino de' Conti, Gianpietrino, Lanini, Macrino.
Ivrea. Duomo: Defendente.
Karlsruhe. Bernardino de' Conti, Farinati, Romanino.
La Cava (near Salerno). Cesare da Sesto.

Lecco. S. Giovanni sopra Lecco: Civerchio.
Leeds. Temple Newsam: Campi.
Legnano (near Varese). S. Magno: Lanini, Luini.
Leiny (near Turin). Parish Church: Defendente.
Lessona (near Biella, Piedmont). Parish Church: Lanini.
Lewes. Mr. E. P. Warren, Lewes House: Brusasorci.
Lille. Ferrarese before 1500 (School of Cossa and Tura).
Lisbon. Royal Academy: Mazzolino.
Liverpool. Royal Institution: Dosso, Ercole Roberti, Garofalo, Girolamo dai Libri.
Locarno. Castello: Bernardino de' Conti.
S. Maria del Sasso: Bramantino, Bernardino de' Conti.
Locko Park (near Derby). Mr. Drury-Lowe: Ferrarese before 1500 (School of Cossa), Moroni, Solario.
Lodi. Bishop's Palace: Albertino Piazza.
S. Agnese: The Piazza.
Duomo: Calisto, The Piazza.
Incoronata: Borgognone, Calisto, The Piazza.
S. Lorenzo: Calisto.
S. Maria della Pace: Albertino Piazza.
London. Ambrogio da Predis, Anguissola, Boltraffio, Borgognone, Cavazzola, Correggio, Cossa, Costa, Defendente, Dosso, Ercole Grandi, Ercole Roberti, Ferrarese before 1500 (School of Ercole Roberti), Foppa, Francia, Garofalo, Gaudenzio, Giolfino, Giovenone, Girolamo dai Libri, Lanini, Liberale, Luini, Mantegna, Mazzolino, Michele, Moretto, Domenico Morone,

London (*Con.*). Francesco Morone, Moroni, Oggiono Ortolano, Parmigianino, Martino Piazza, Pisanello, Romanino, Gregorio Schiavone, Sodoma, Solario, Tura, Zelotti, Zoppo.

British Museum: Ambrogio da Predis, Timoteo Viti.

Burlington House: Diploma Gallery; Oggiono.

Society of Antiquaries: Defendente.

Hertford House: Bianchi, Campi, Foppa, Luini.

Victoria and Albert Museum: Timoteo Viti.

Lord Battersea: Brusasorci, Sodoma.

Mr. Robert Benson: Campi, Correggio, Costa, Dosso, Ercole Roberti, Francia, Giolfino, Luini, Oggiono, Tura.

Earl Brownlow: Anguissola, Calisto, Campi, Torbido.

Duke of Buccleuch: Garofalo, Mantegna.

Marquess of Bute: C. da Sesto.

Mr. Charles Butler: Ercole Grandi, Michele.

Earl of Carlisle: Dosso.

Sir W. M. Conway: Campi, Foppa, Solario.

Earl of Crawford: Pseudo-Boccaccino, Giolfino.

Earl of Ellesmere: Bridgewater House: Mazzolino.

Maj. Gen. Sir E. A. Arthur Ellis: Boltraffio.

Sir William Farrer: Ercole Grandi.

Miss Hertz: Mazzolino.

London (*Con.*). Capt. G. L. Holford, Dorchester House: Campi, Garofalo, Gaudenzio, Gianpietrino, Mazzolino, Moretto, Romanino, Sodoma, Tura.

Lady Jekyll: Butinone, Civerchio, Luini, Romanino.

Lady Naylor Leyland: Aspertini, Calisto, Luini.

Sir Kenneth Muir Mackenzie: Ferrarese before 1500, Liberale, Martino Piazza, Sodoma, Zelotti.

Mr. Fuller Maitland: Gir. da Cremona.

Earl of Malmesbury: Calisto.

Mr. Charles Brinsley Marlay: Cesare da Sesto, Garofalo, Gianpietrino, Mazzolino, Moroni, Parenzano, Romanino.

Mr. Ludwig Mond: Boccaccino, Boltraffio, Correggio, Dosso, Francia, Garofalo, Gaudenzio, Gianpietrino, Girolamo dai Libri, Luini, Mantegna, Oggiono, The Piazza, Sodoma, Torbido, Zelotti.

Mrs. Alfred Morrison: de' Conti.

Mr. Hallam Murray: Gianpietrino.

Marquess of Northampton: Dosso, Gaudenzio, The Piazza.

Earl of Northbrook: Boltraffio, Campi, Francia, Garofalo, Luini, Mazzolino, Moroni, Martino Piazza.

Duke of Northumberland, Syon House: Garofalo, Gianpietrino, Solario.

Mr. Claude Phillips: Dosso.

Earl of Plymouth: Luini, Solario.

Viscount Powerscourt: Moroni.

Mr. Charles Ricketts: Anguissola.

London (*Con.*). Sir J. C. Robinson: Lanini, Martino Piazza.
Mr. Alfred Rothschild: Luini.
Mr. George Salting: Aspertini, Boltraffio, Campi, Cesare da Sesto, Correggio, Costa, Dosso, Francia, Gianipetrino, Michele, Solario.
Mr. J. R. Saunders: Sodoma.
Duke of Sutherland: Moroni.
Mrs. J. E. Taylor: Francia, Domenico Morone, The Piazza.
Mr. H. Yates Thompson: Aspertini, Costa, Girolamo da Cremona.
Mr. Herbert Trench: Luini.
Sir Charles Turner: Borgognone, Campi, Michele.
Mr. Hanson-Walker: Aspertini.
Mr. James Vernon Watney: Dosso.
Duke of Wellington, Apsley House: Correggio, Luini.
Sir Julius Wernher: Francia, Timoteo Viti.
Duke of Westminster: Sodoma.
Earl of Yarborough: Anguissola, Boltraffio, Campi, Girolamo da Carpi, Moroni.

Longleat (Warminster, Wilts). Marquess of Bath: Parenzano.

Lonigo (near Vicenza). S. Fermo: Moretto.

Loreto. Palazzo Apostolico: Zoppo.

Lovere. Galleria Tadini: Badile, Brusasorci, Calisto, Civerchio, Domenico Morone, Parmigianino.
S. Maria: Brusasorci.

Lucca. Aspertini.
PALAZZO MANZI: Francia, Gianpietrino.
S. FREDIANO: Aspertini, Francia.
Lugano. CASA GUIDI: Luini.
S. MARIA DEGLI ANGELI: Luini.
Luino. S. PIETRO: Luini.
Lutschena (near Leipziz). BARON SPECK VON STERNBURG: Caroto, Francia, Solario.
Lyons. Costa, Ercole Roberti.
Madrid. PRADO: Aspertini, Badile, Correggio, Dosso, Luini, Mantegna, Moroni, Parmigianino, Zelotti.
CASA FERNAN NUÑEZ: Francia.
ESCURIAL (near Madrid). Moretto.
Malcesine (Lago di Garda). PARISH CHURCH: Girolamo dai Libri.
Malmesbury. EARL OF SUFFOLK, CHARLTON PARK: Gianpietrino.
Malpaga (near Bergamo). CASTELLO: Romanino.
Manerbio (Prov. di Brescia). PARISH CHURCH: Moretto.
Mantua. ACCADEMIA VERGILIANA: Caroto.
CASTELLO: Mantegna, Domenico Morone.
REGIA: Caroto.
S. ANDREA: Costa, Mantegna, Torbido.
S. BARBARA: Brusasorci.
CHIESA DELLA CARITÀ: Caroto.
DUOMO: Brusasorci, Farinati.
Marcellise (near Verona). PARISH CHURCH: Girolamo dai Libri, Francesco Morone.
Mayence. Ferrarese before 1500 (School of Ercole Roberti).
Mazzano (Prov. di Brescia). PARISH CHURCH: Moretto.
Meiningen. GRAND DUCAL PALACE: Boltraffio, Borgognone, Calisto, Garofalo, Luini.

Melegnano (near Milan). PARISH CHURCH: Borgognone.

Merate (near Milan). MARCHESE PRINETTI: Boccaccino, Gaudenzio, Lanini.

Messina. MME. EUGÈNIE SCAGLIONE-FRIZZONI: Boltraffio.

Mezzana (near Somma). PARISH CHURCH: Bramantino.

Milan. AMBROSIANA: Ambrogio da Predis, Badile, Borgognone, Bramantino, Butinone, Cesare Magni, Bernardino de' Conti, Francia, Gianpietrino, Luini, Moretto, Moroni, Oggiono, Parmigianino, Martino Piazza, Solario, Zenale.

BORROMEO: Boltraffio, Borgognone, Butinone, Calisto, Campi, Cesare Magni, Cesare da Sesto, Bernardino de' Conti, Farinati, Foppa, Gaudenzio, Gianpietrino, Luini, Macrino, Milanese (School of Leonardo), Oggiono, Parenzano, The Piazza.

BRERA: Pseudo-Boccaccino, Boltraffio, Borgognone, Bramante, Bramantino, Brusasorci, Butinone, Calisto, Campi, Cesare Magni, Cesare da Sesto, Civerchio, Bernardino de' Conti, Correggio, Cossa, Costa, Defendente, Dosso, Ercole Roberti, Foppa, Francia, Garofalo, Gaudenzio, Gianpietrino, Lanini, Liberale, Luini, Mantegna, Michele, Moretto, Francesco Morone, Moroni, Oggiono, Ortolano, Martino Piazza, Romanino, Sodoma, Solario, Torbido, Tura, Timoteo Viti, Zenale, Stefano da Zevio.

Milan (*Con.*). CASTELLO: Pseudo-Boccaccino, Boltraffio, Borgognone, Bramante, Brusasorci, Butinone, Calisto, Caroto, Civerchio, Correggio, Defendente, Foppa, Gaudenzio, Gianpietrino, Girolamo dai Libri, Luini, Moretto, Moroni, Oggiono, Martino Piazza, Sodoma.

POLDI PEZZOLI: Ambrogio da Predis, Anguissola, Boltraffio, Borgognone, Calisto, Campi, Cesare da Sesto, Civerchio, Bernardino de' Conti, Farinati, Ferrarese before 1500 (School of Tura), Foppa, Francia, Gaudenzio, Gianpietrino, Girolamo dai Libri, Lanini, Luini, Mantegna, Francesco Morone, Moroni, Oggiono, Albertino Piazza, Sodoma, Solario, Tura, Stefano da Zevio.

ARCHBISHOP'S PALACE: Civerchio, Farinati, Oggiono.

BARONE BAGATI VALSECCHI: Civerchio, Gianpietrino, Parenzano.

25 BORGO NUOVO: Luini.

CONTE FEBO BORROMEO: Boltraffio.

MARCHESE BRIVIO: Costa, Gianpietrino.

NOB. GUIDO CAGNOLA: Gianpietrino.

CONTE CASATI: Albertino Piazza.

CONTE CICOGNA: Boltraffio, Gaudenzio.

SIGNOR A. COLOGNA: Foppa.

COMM. BENIGNO CRESPI: Boccaccino, Pseudo-Boccaccino, Boltraffio, Borgognone, Campi, Caroto, Bernardino de' Conti, Correggio, Foppa, Francia, Gaudenzio, Gianpietrino, Luini, Mazzolino, Milanese (School of Leonardo), Moretto,

Milan (*Con.*). Domenico Morone, Oggiono, The Piazza, Romanino, Sodoma, Solario, Zenale.

Marchese Fassati: Campi, Moretto, Martino Piazza.

Dott. Gustavo Frizzoni: Ambrogio da Predis, Boltraffio, Borgognone, Brusasorci, Caroto, Cavazzola, Correggio, Foppa, Francia, Liberale, Mazzolino, Moretto, Moroni, Sodoma, Solario.

Mme. Ginoulhiac: Brusasorci, Sodoma.

Conte Gen. Luchino del Mayno: Pseudo-Boccaccino, Boltraffio, Bramantino.

Duchessa Joséphine Melzi d'Eril-Barbò Anguissola, Cesare da Sesto, Moretto.

Cav. Aldo Noseda: Borgognone, Butinone, Campi, Civerchio, Ercole Roberti, Foppa, Gaudenzio, Liberale, Luini, Moretto, Ortolano, Parenzano, Solario.

Duca Scotti: Pseudo-Boccaccino, Borgognone, Butinone, Cesare da Sesto, Solario.

Casa Silvestri: Bramante, Sodoma.

Signor Sessa: Boltraffio, M. Piazza, Romanino.

Conte Sola-Busca: Boltraffio.

Conte Lorenzo Sormani: Civerchio, Gaudenzio.

Via Stella: Bramantino.

Principe Trivulzio: Ambrogio da Predis, Boltraffio, Bramantino, Campi, Cavazzola, Bernardino de' Conti, Foppa, Girolamo da Carpi, Girolamo dai Libri, Mantegna, Moroni.

Marchesa Trotti Belgioso: Cavazzola.

S. Agostino delle Monache: Civerchio.

S. Ambrogio: Borgognone, Civerchio, Gaudenzio, Lanini, Luini, The Piazza, Zenale.

Milan (*Con.*). S. Caterina: Lanini.
S. Eufemia: Civerchio, Milanese (School of Leonardo), Oggiono.
S. Eustorgio: Borgognone, Foppa.
S. Giorgio al Palazzo: Gaudenzio, Lanini, Luini.
S. Maria del Carmine: Civerchio, Luini.
S. Maria presso S. Celso: Borgognone, Calisto, Gaudenzio, Moretto.
S. Maria delle Grazie: Bramantino, Butinone, Cesare Magni, Gaudenzio, Luini, Oggiono, Solario.
S. Maria della Passione: Borgognone, Bramantino, Gaudenzio, Luini.
S. Maurizio: Boltraffio, Luini.
Monistero Maggiore: Calisto.
S. Nazzaro in Brolio: Lanini.
S. Pietro in Gessate: Butinone, Civerchio, Zenale.
S. Sempliciano: Borgognone.
S. Sepolcro: Bramantino, Gianpietrino, Oggiono.
S. Spirito: Bramantino.
S. Tommaso: Sodoma.

Modena. Anguissola, Bianchi, Boccaccino, Pseudo-Boccaccino, Boltraffio, Campi, Caroto, Correggio, Dosso, Ercole Roberti, Ferrarese before 1500 (School of Bianchi), Garofalo, Girolamo da Carpi, Oggiono, Parenzano, The Piazza, Solario, Tura.
Carmine: Dosso.
Duomo: Bianchi, Dosso.
S. Pietro: Bianchi.

Monaco. Prince of Monaco: Bernardino de' Conti.

Mondovì (Piedmont). Sanctuary: Defendente.

Montalcino (Prov. di Siena). MUNICIPIO: Sodoma.
Monte Oliveto Maggiore (near Siena). Sodoma.
Montepulciano. MUNICIPIO: Sodoma.
Montpellier. Farinati.
Montreal, Canada. SIR WILLIAM VAN HORNE: Defendente.
Monza. DUOMO: Luini.
Munich. Aspertini, Francia, Garofalo, Liberale, Mantegna, Mazzolino, Milanese (School of Leonardo), Moretto, Moroni, Sodoma, Torbido, Timoteo Viti, Zelotti.
Münster i/W. KUNSTVEREIN: Boccaccino, Boltraffio, Garofalo, Lanini.
Murano. S. PIETRO MARTIRE: Pseudo-Boccaccino.
Nancy. Oggiono.
Nantes. Borgognone, Garofalo, Moroni, Ortolano, Albertino Piazza, Solario, Tura.
Naples. Anguissola, Badile, Boccaccino, Pseudo-Boccaccino, Cesare Magni, Cesare da Sesto, Bernardino de' Conti, Correggio, Dosso, Garofalo, Gaudenzio, Gianpietrino, Luini, Mantegna, Moretto, Oggiono, Ortolano, Parmigianino, Sodoma, Torbido.
MUSEO FILANGIERI: Lanini, Luini.
Nervi (near Genoa). MARCHESE DURAZZO: Dosso.
Neuwied. FÜRST ZU WIED: Gianpietrino.
Neviglie (Piedmont). PARISH CHURCH: Macrino.
New Haven, Conn., U. S. A. JARVES COLLECTION: Farinati, Girolamo da Cremona.
JUDGE BRONSON: Luini.
Newport, Rhode Island, U. S. A. MR. THEODORE M. DAVIS, THE REEF: Boccaccino, Boltraffio, Campi, Costa, Ferrarese before 1500 (School of Cossa), Foppa, Moroni, Ortolano.

New York. METROPOLITAN MUSEUM: Ambrogio da Predis, Tura, Timoteo Viti.
HISTORICAL SOCIETY: Pseudo-Boccaccino, Farinati, Macrino, Mazzolino.
MR. ANDREW CARNEGIE: Costa.
MR. J. A. HOLZER: Bernardino de' Conti.
MR. JAMES STILLMAN: Moroni.
MR. E. RUTHERFORD STUYVESANT: Gianpietrino.
MR. GRENVILLE L. WINTHROP: Predis.
YERKES COLLECTION: Solario.

Nimes. GOWER COLLECTION: Ercole Grandi.

Nivaagaard (Denmark). HAGE COLLECTION: Anguissola.

Nonantola (between Bologna and Modena). PARISH CHURCH: Ferrarese before 1500 (School of Cossa).

Northington (Alresford, Hants). LORD ASHBURTON, THE GRANGE: Correggio.

Novara. BIBLIOTECA: Gaudenzio.
DUOMO: Gaudenzio.
S. GAUDENZIO: Gaudenzio.

Olantigh Towers (Wye, Kent). MR. ERLE DRAX: Aspertini.

Oldenburg. Ambrogio da Predis, Borgognone, Brusasorci, Defendente, Dosso, Garofalo, Gaudenzio, Lanini, Mazzolino, Moroni, Oggiono, Solario, Zelotti.

Orzinuovi (Prov. di Brescia). PARISH CHURCH: Moretto.

Oxford. UNIVERSITY MUSEUM: Domenico Morone, Timoteo Viti, Stefano da Zevio, Zoppo.

Padua. Altichiero, Boccaccino, Calisto, Ferrarese before 1500 (School of Ercole Roberti), Garofalo, Michele, Francesco Morone,

Padua (*Con.*). Albertino Piazza, Romanino, Gregorio Schiavone, Squarcione, Torbido.
S. Antonio: Altichiero, Mantegna.
Duomo: Gregorio Schiavone.
Eremitani: Altichiero, Mantegna.
S. Giorgio: Altichiero.
S. Maria in Vanzo: Michele.

Paitone (near Brescia). Pilgrimage Church: Moretto.

Palermo. Anguissola.
Baron Chiaramonte-Bordonaro: Cesare Magni, Civerchio, Oggiono, Romanino.

Pallanza (Lago Maggiore). Madonna di Campagna: Gaudenzio.

Panshanger (Herts). Moroni, Timoteo Viti.

Paris. Boltraffio, Borgognone, Brusasorci, Calisto, Caroto, Cesare da Sesto, Bernardino de' Conti, Correggio, Costa, Defendente, Ercole Roberti, Farinati, Ferrarese before 1500 (between Bianchi, Grandi, and Francia), Francia, Garofalo, Gaudenzio, Luini, Mantegna, Mazzolino, Milanese (School of Leonardo), Moretto, Moroni, Oggiono, Ortolano, Parenzano, Pisanello, Solario, Tura, Zenale.
Musée des Arts Décoratifs: Ferrarese before 1500 (School of Ercole Roberti).
Mme. Edouard André: Ambrogio da Predis, Bramantino, Bernardino de' Conti Ferrarese before 1500 (School of Ercole Roberti), Mantegna, Milanese (School of Leonardo), Domenico Morone, Gregorio Schiavone.
Comtesse Arconati-Visconti: Bernardino de' Conti, Luini.

Paris (*Con.*). Comtesse de Béarn: Gianpietrino.
M. Léon Bonnat: Costa.
M. Georges Chalandon: Caroto, Giolfino, Domenico Morone.
M. Chéramy: Boltraffio, Foppa, Mazzolino, Solario.
M. Jean Dolfus: Civerchio.
M. Gustave Dreyfus: Boltraffio, Ferrarese before 1500 (between Bianchi and Maineri).
M. Henri Heugel: Francia.
Collection of the Late M. Rodolphe Kann: Luini.
M. Martin Le Roy: Boltraffio, Oggiono, Parenzano.
M. Henri Péreire: Moroni.
Comtesse de Pourtalès: Francia, Moroni.
M. Émile Richtemberger: Aspertini.
Baron Edmond de Rothschild: Luini.
Baron Edouard de Rothschild: Luini.
Baron Gustave de Rothschild: Boltraffio, Timoteo Viti.
Baron Schlichting: Milanese (School of Leonardo).
Vicomte de Sérincourt: Timoteo Viti.
M. Joseph Spiridon: Cossa, Defendente, Farinati.
M. Stuers: Squarcione.

Parma. Butinone, Correggio, Dosso, Francia, Garofalo, Parmigianino.
Biblioteca: Correggio.
Duomo: Correggio.
S. Giovanni Evangelista: Correggio, Parmigianino.

Parma (*Con.*). CONVENT OF S. PAOLO: Correggio.
STECCATA: Parmigianino.
Parre (Bergamask). PARISH CHURCH: Moroni.
Pavia. GALLERIA MALASPINA: Boltraffio, Butinone, Caroto, Correggio, Luini, Stefano da Zevio.
SCUOLA DI BELLE ARTI: Borgognone.
CERTOSA: Borgognone, Luini, Macrino, Solario.
DUOMO: Gianpietrino.
S. TEODORO: Bramantino.
Pesaro. Zoppo.
VILLA ALBANI: Dosso, Girolamo da Carpi.
Peterborough. COUNTESS OF CARYSFORT, ELTON HALL: Cesare da Sesto, Luini.
Petworth Park (Sussex). LORD LECONFIELD: Romanino, Solario.
Philadelphia, U. S. A, ACADEMY OF FINE ARTS: Francia.
MEMORIAL HALL, WILSTACH COLLECTION: Campi, Macrino, Moretto, Moroni.
MR. JOHN G. JOHNSON: Brusasorci, Caroto, Cesare da Sesto, Foppa, Mantegna, Moretto, Moroni, Romanino, Sodoma, Solario.
MR. PETER WIDENER: Ambrogio da Predis, Campi.
Pisa. Sodoma.
DUOMO: Sodoma.
Poitiers. MUSÉE DES AUGUSTINS: Bernardino de Conti.
HOTEL DE VILLE: Campi.
Posen. RACZYNSKI COLLECTION: Anguissola, Borgognone, Garofalo, Mazzolino.
Portomaggiore (near Ravenna). MUNICIPIO: Dosso.

Possagno (near Bassano). TEMPIO DI CANOVA: Moretto.
Potsdam. SANSSOUCI: Romanino.
Prague. RUDOLFINUM: Campi, Farinati, Romanino.
TYNKIRCHE: Romanino.
Pralboino (Prov. di Brescia). PARISH CHURCH: Moretto.
Pressburg. COUNT JEAN PALFFY: Boltraffio, Francia.
Quarona (Valsesia). S. ANTONIO: Gaudenzio.
Ranverso (near Turin). S. ANTONIO: Defendente.
Reigate. LADY HENRY SOMERSET, THE PRIORY: Boccaccino, Girolamo da Cremona.
Rennes. Zelotti.
Richmond (Surrey). SIR FREDERICK COOK: Anguissola, Cesare Magni, Cesare da Sesto, Ercole Grandi, Ercole Roberti, Farinati, Garofalo, Gianpietrino, Giovenone, Lanini, Luini, Moretto, Parmigianino, Romanino, Sodoma, Solario, Tura, Zoppo.
Riom (D. Puy-de-Dôme). MUSÉE MANDET: Caroto.
Rivoli (near Turin). MUNICIPIO: Gaudenzio, Giovenone.
Romagnano (Valsesia). PARISH CHURCH: Lanini.
Romano (near Bergamo). S. MARIA ASSUNTA: Moroni.
Rome. BORGHESE GALLERY: Anguissola, Boccaccino, Campi, Correggio, Dosso, Farinati, Francia, Garofalo, Gianpietrino, Mazzolino, Oggiono, Ortolano, Sodoma, Solario, Zelotti.
CAPITOL: Dosso, Ercole Grandi, Francia, Garofalo, Girolamo da Carpi, Macrino, Mazzolino, Ortolano, Zelotti.
COLONNA GALLERY: Luini, Romanino, Stefano da Zevio.

Rome (*Con.*). Corsini Gallery: Aspertini, Bianchi, Campi, Francia, Garofalo.
Doria Gallery: Anguissola, Boccaccino, Campi, Dosso, Garofalo, Michele, Ortolano, Parenzano, Parmigianino, Torbido.
Farnesina: Sodoma.
Accademia di S. Luca: Romanino.
Vatican: Bernardino de' Conti, Cossa, Garofalo, Moretto, Sodoma.
Villa Albani: Gianpietrino.
Prince Barberini: Costa.
Comm. Bernardo Blumenstihl: Ercole Roberti.
Prince Chigi: Dosso, Garofalo, Mazzolino, Sodoma.
Prince Colonna: Anguissola, Campi, Defendente, Tura.
Prince Doria: Mazzolino.
Miss Hertz: Caroto, Farinati, Solario.
Prince Massimo: Mazzolino.
Donna Laura Minghetti: Anguissola, Costa, Sodoma.
Mr. Ludwig Mond: Garofalo, Liberale, Martino Piazza.
Prince Pallavicini: Ortolano.
Count Gregori Stroganoff: Borgognone, Ercole Roberti, Mazzolino, Ortolano.
Conte Suardi: Bernardino de' Conti, Garofalo, Moroni.
Marchese Visconti Venosta: Borgognone, Ercole Grandi, Gianpietrino, Moretto, Oggiono, Ortolano, Albertino Piazza.
S. Onofrio: Boltraffio.
Rosazza (near Biella, Piedmont). Defendente.
Rovigo. Dosso, Gianpietrino.

Sant' Anna in Creta (near Pienza). CHURCH: Sodoma.
Sagra S. Michele (near Turin). Defendente.
Salò (Lago di Garda). S. BERNARDINO: Farinati.
DUOMO: Romanino, Torbido.
San Benigno (near Turin). PARISH CHURCH: Defendente.
San Gemignano. MUNICIPIO: Sodoma.
PALAZZO DEL PODESTÀ: Sodoma.
San Marino. Cesare da Sesto.
San Martino Alfieri (near Asti). CASTELLO: Macrino.
PARISH CHURCH: Defendente.
San Remo. M. ADOLPHE THIEM: Bernardino de' Conti.
Santhià (Piedmont). S. AGATA: Giovenone.
Saronno. S. MARIA DEI MIRACOLI: Butinone, Cesare Magni, Gaudenzio, Lanini, Luini.
Savona. DUOMO: Albertino Piazza.
MADONNA DEL CASTELLO: Foppa.
Schottwein (near Semmering, Austria). PARISH CHURCH: Ferrarese before 1500 (School of Ercole Roberti).
Scotland. BALCARRES HOUSE (COLINSBURG, FIFE), EARL OF CRAWFORD: Campi.
BROOMHALL (DUNFERMLINE), LORD ELGIN: Boltraffio, Farinati.
(Edinburgh, cf. Edinburgh).
GARSCUBE (NEAR GLASGOW), LADY CAMPBELL: Calisto, Luini.
(Glasgow, cf. Glasgow.)
GOSFORD HOUSE (LONGWIDDRY), EARL OF WEMYSS: Butinone, Caroto, Farinati, Gianpietrino, Parenzano, Romanino, Sodoma, Zenale.
KIER (DUNBLANE), CAPT. ARCHIBALD STIRLING: Anguissola, Badile, Parenzano.
LANGTON (NEAR DUNS), MRS. BAILLIE-

Scotland (*Con.*). HAMILTON: Campi, Civerchio, Dosso, Garofalo, Luini, The Piazza.
LINLATHEN (NEAR DUNDEE), COL. ERSKINE: Macrino, Torbido.
NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN: Macrino, Solario.
ROSSIE PRIORY (INCHTURE, PERTH), LORD KINNAIRD: Calisto, Solario, Torbido, Zelotti.
TYNINGHAME (NEAR EAST LINTON), EARL OF HADDINGTON: Dosso.

Schloss Sebenstein (Austria). PRINCE LIECHTENSTEIN: Boccaccino, Boltraffio.

Siena. Anguissola, Moroni, Sodoma.
BIBLIOTECA COMUNALE: Liberale.
PALAZZO PUBBLICO: Sodoma.
CASA BAMBAGINI GALLETTI: Sodoma.
PIAZZA TOLOMEI: Sodoma.
PORTA PISPINA: Sodoma.
CONFRATERNITÀ DELLA MADONNA SOTTO LE VOLTE DELLO SPEDALE: Sodoma.
CHAPEL IN ST. CATHERINE'S HOUSE: Sodoma.
S. AGOSTINO: Sodoma.
S. BERNARDINO: Sodoma.
CARMINE: Sodoma.
S. DOMENICO: Sodoma.
DUOMO, LIBRARY: Girolamo da Cremona, Liberale.
MONISTERO DI S. EUGENIO: Sodoma.
S. FRANCESCO: Sodoma.
S. GIACOMO: Sodoma.
SS. GIOVANNI E GENNARO: Sodoma.
S. MICHELE: Sodoma.
S. SPIRITO: Sodoma.

Sigmaringen. Correggio.
Sinalunga (Prov. di Siena). COLLEGIATA: Sodoma.
Soncino (near Crema). S. MARIA DELLE GRAZIE: Campi.
Stenico (near Trent, in Val Giudicaria). CASTELLO: Romanino.
Schloss Sternberg (Silesia). PRINCE LIECHTENSTEIN: Garofalo.
Stockholm. ROYAL PICTURE GALLERY: Sodoma.
St. Petersburg. Campi, Cesare da Sesto, Bernardino de' Conti, Francia, Garofalo, Luini, Mazzolino, Milanese (School of Leonardo), Moretto.
COUNT BLOUDOFF: Francia, Garofalo, Mazzolino.
PALAIS STROGANOFF: Boltraffio.
YOUSSOUPOFF COLLECTION: Campi.
Strasburg. Defendente, Garofalo, Giovenone, Oggiono, Parenzano, Sodoma, Zoppo.
Stuttgart. Badile, Brusasorci, Campi, Defendente, Farinati, Gianpietrino, Michele, Zelotti.
Susa. DUOMO: Defendente.
Thiene (Veneto). CASTELLO COLLEONI: Boccaccino, Gaudenzio, Zelotti.
Tortona. BISHOP'S PALACE: Macrino.
Tours. Mantegna, Moroni.
Trent. CASTELLO: Dosso, Romanino.
MUNICIPIO: Brusasorci.
PALAZZO CLOZ-SALVETTI: Brusasorci.
DUOMO: Caroto.
S. MARIA MAGGIORE: Moroni.
Trequanda (Prov. di Siena). COLLEGIATA: Sodoma.
Treviglio. S. MARTINO: Butinone, Zenale.
Treviso. Pseudo-Boccaccino.

Trier. Sodoma.
Triest. Library: Giovenone.
Tullymore Park (Down, Ireland). Earl of Roden: Ambrogio da Predis.
Turin. Badile, Pseudo-Boccaccino, Borgognone, Campi, Cesare da Sesto, Defendente, Francia, Garofalo, Gaudenzio, Gianpietrino, Giovenone, Lanini, Macrino, Mantegna, Mazzolino, Moretto, Moroni, Albertino Piazza, Gregorio Schiavone, Sodoma.
Accademia Albertina: Civerchio, Defendente, Francia, Gianpietrino, Lanini.
Museo Civico: Ferrarese before 1500 (between Ercole Roberti and Bianchi).
Royal Palace: Defendente, Gaudenzio.
Signor Luigi Cora: Bernardino de' Conti.
Signor Vincenzo Fontana: Pseudo-Boccaccino, Caroto, Defendente, Lanini, Milanese (School of Leonardo).
Comm. Piero Giacosa: Giovenone.
Duomo: Defendente.
Urbino. Ducal Palace: Timoteo Viti.
Duomo: Timoteo Viti.
Valduggia (Valsesia). S. Martino: Lanini.
S. Rocco: Gaudenzio.
Varallo. Bernardino de' Conti.
Comm. P. Calderini: Gaudenzio.
Sacro Monte: Gaudenzio.
S. Gaudenzio: Gaudenzio.
S. Maria delle Grazie: Gaudenzio.
Cappella di Loreto (between Varallo and Roccapietra): Gaudenzio.
Venice. Boccaccino, Pseudo-Boccaccino, Caroto, Farinati, Garofalo, Mantegna, Moretto, Romanino, Tura.

Venice (*Con.*). CORRER: Boccaccino, Pseudo-Boccaccino, Brusasorci, Cossa, Domenico Morone, Francesco Morone, Gregorio Schiavone, Tura, Timoteo Viti.
DOGE'S PALACE: Boccaccino, Zelotti.
QUERINI-STAMPALIA GALLERY: Mantegna.
ROYAL PALACE: Zelotti.
SEMINARIO: Bernardino de'Conti.
CÀ D'ORO: Mantegna.
PALAZZO DONÀ DELLE ROSE: Moretto.
PRINCIPE GIOVANELLI: Farinati, Francesco Morone.
COMM. GUGGENHEIM: Giolfino.
LADY LAYARD: Boccaccino, Bramantino, Campi, Costa, Ercole Grandi, Ferrarese before 1500 (between Ercole Roberti and Zoppo), Garofalo, Gaudenzio, Gianpietrino, Luini, Mazzolino, Moretto, Domenico Morone, Moroni, Romanino, Sodoma, Tura.
S. FRANCESCO DELLA VIGNA: Zelotti.
S. GIULIANO: Boccaccino.
S. MARIA DELLA PIETÀ: Moretto.

Vercelli. ARCHBISHOP'S PALACE: Giovenone.
ASILO INFANTILE: Cesare Magni, Gaudenzio, Giovenone.
BELLE ARTI: Defendente, Gaudenzio, Giovenone, Lanini.
MUSEO BORGOGNA: Defendente, Francia, Gaudenzio, Lanini, Albertino Piazza, Sodoma.
BADIA DI S. ANDREA: Gaudenzio.
S. CRISTOFORO: Gaudenzio, Lanini.
S. FRANCESCO: Gaudenzio.
S. GIULIANO: Lanini.

Verona. Badile, Pseudo-Boccaccino, Brusasorci, Calisto, Campi, Caroto, Giovanni, Caroto, Cavazzola, Defendente, Farinati, Giolfino, Girolamo da Cremona, Girolamo dai Libri, Liberale, Mantegna, Michele, Moretto, Francesco Morone, Parenzano Parmigianino, Albertino Piazza, Romanino, Torbido, Zelotti, Stefano da Zevio.

Archbishop's Palace: Brusasorci, Caroto, Liberale.

House near S. Pietro Incarnario: Giolfino.

Guardia Municipale: Brusasorci.

Palazzo Ridolfi: Brusasorci, Parenzano.

Piazza dell' Erbe: Caroto, Giolfino, Girolamo dai Libri, Liberale.

Strada Porta Vescovo: Francesco Morone, Stefano da Zevio.

Via del Paradiso: Cavazzola.

Via della Stella: Torbido.

Via S. Tommaso: Francesco Morone.

Casa Vignola: Caroto.

S. Anastasia: Altichiero, Caroto, Farinati, Giolfino, Girolamo dai Libri, Liberale, Michele, Francesco Morone, Pisanello, Stefano da Zevio.

S. Barnabà: Campi.

S. Bernardino: Badile, Caroto, Cavazzola, Giolfino, Liberale, Michele, Domenico Morone, Francesco Morone.

S. Chiara: Michele, Francesco Morone.

Duomo: Giovanni Caroto, Giolfino, Liberale, Francesco Morone, Torbido.

Verona (*Con.*). S. Eufemia: Brusasorci, Caroto, Giovanni Caroto, Moretto, Torbido, Stefano da Zevio.
S. Fermo: Brusasorci, Caroto, Liberale, Francesco Morone, Pisanello, Torbido.
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S. Zeno: Mantegna, Torbido.
Vicenza. Boccaccino, Brusasorci, Cesare da Sesto,

Defendente, Liberale, Michele, The Piazza.

Duomo: Zelotti.

Vienna. Ambrogio da Predis, Anguissola, Aspertini, Badile, Pseudo-Boccaccino, Calisto, Cesare da Sesto, Correggio, Dosso, Farinati, Francia, Luini, Mantegna, Mazzolino, Moretto, Moroni, Parmigianino, Sodoma, Solario, Tura, Zelotti, Stefano da Zevio, Zoppo.

Academy: Pseudo - Boccaccino, Dosso, Francia, Gianpietrino, Mazzolino, Moretto.

Czernin Collection: Boltraffio.

Harrach Collection: Cesare Magni, Luini.

Count Lanckoronski: Aspertini, Campi, Defendente, Dosso, Garofalo, Parenzano.

Prince Liechtenstein: Ferrarese before 1500 (between Ercole Roberti and Zoppo), Garofalo, Luini, Moretto, Moroni, Parenzano, Zelotti.

Herr Eugen von Miller Aicholz: Lanini.

Countess Sezze Noris: Moretto.

Baron Stummer von Tavornok: Giolfino.

Baron Tucher: Aspertini, Badile, Boltraffio, Caroto, Defendente, Dosso.

Herr Carl Wittgenstein: Aspertini, Boltraffio.

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